



FAMOUS
MONSTERS

#89

MARCH 1972

FAMOUS

A WARREN MAGAZINE PDC

75¢ 583808

MONSTERS

OF FILMLAND

IS YOUR
NAME
IN THE
GRAVEYARD
EXAMINER?

SEE PAGE 74

EXCLUSIVE
PREVIEWS
of

THE NEW
MONSTER
MOVIES!

THIS ISSUE:
MORE PHOTOS!
MORE STORIES!
MORE FEATURES!

DRACULA vs. FRANKENSTEIN

...TOGETHER IN ONE FILM—THE KINGS OF HORROR
BATTLE TO THE DEATH! SPECIAL PHOTOS & STORY!
See Page 6



LOM, THE PHANTOM OF THE OPERA? Wrong! Look again! Look closer . . . deeper . . . deeper . . . you are getting sleepier & sleepier! Wait a minute—wake up! pay attention! It's Herbert Lom as the acid-scarred madman of the new *MURDERS IN THE RUE MORGUE*. And Herb sez: "You'll be mad, man, too if you don't grab this great issue of FM—it's murder!"

SPEAKING OF MONSTERS



HAVE A
**COOL
YULE**
WITH A
GHOUL
IN THIS
**HORRIFIC
HOLIDAY
ISSUE!**

Seasons Greetings, Gang, from The Magazine that Gives a Hang!

And if you don't believe it, just hang around (loose like a noose) for the necks 10 numbers till we hit that All-Hit 100th Issue! You'll wish you had all preceding 99 numbers—so start collecting 'em with this one!

If you're hung up on monsters—and who in their wrong mind isn't?—you've come to the right place. Ever since 1957 we've been bringing you the eye-bulging pix, stories & features on the great creatures from KING KONG to GODZILLA and the great horror personalities from KARLOFF to PRICE, from LUGOSI to LEE, from CHANEY (Sr.) to CHANEY (Jr.)—not, of course, to overlook PETER LORRE, BASIL RATHBONE, BARBARA STEELE, JOHN CARRADINE, PETER CUSHING and oodles of other ooglie people.

So, in the season when the stockings traditionally hang high we wish you One & All a Monsterific Holiday. *FAMOUS MONSTERS* provides the grave-y, the only thing we don't give you in this issue is any "turkeys!" (Sorry about that.)

FERRY ACKLAND



ful and terrifying film in all my days of horror flicks.

I am not condemning such films as FRANKENSTEIN, PHANTOM OF THE OPERA & PSYCHO, for these films had their own category of horror.

NIGHT OF THE LIVING DEAD is a film, in my opinion, to be praised because it hit upon a new type of fright. The producers have finally changed the mold and made a new one with a great idea behind it.

FORBIDDEN PLANET was an excellent sf film.

WAR OF THE WORLDS was a superb sf thriller.

NIGHT OF THE LIVING DEAD is a fine example of a new kind of sf/horror film; one that will scare the wits out of anyone who dares to see it. As far as I'm concerned, NIGHT OF THE LIVING DEAD is more than just a fright film ... it's a classic!

TIM FERRANTE
Keyport, N.J.

WANTED! More Readers Like



ROBERT JOHNSON

LUCKY #7

Why is it that when I write, you never print my letters? This is probably my 7th letter, and you have never printed even one!

Anyway, I just wanted to say that I'm glad Peter Cushing is getting some recognition around here. I've just read Jatona Patricia Walker's letter & she took the words right out of all those letters I've sent

(Continued on page 71)

WANTED! More Readers Like



HENRY HUM

DON'T DIE NOW, Fred!
FRED DYE, that is.

Because this, the 89th issue of FM, is dedicated to none other than—YOU!

What kind of people get an issue of FM dedicated to them? Kind people. Fans who share some rare information with the editor or contribute a special still or consistently send constructive criticism so that, out of approximately 500 letters received each month, their name finally makes an impression.

This is my expression of gratitude to **FRED DYE, Nice Guy!**—Forry Ackerman.

WANTED! More readers Like



KARL E. NUSSBAUM

SICK OF SHOCK ENDINGS

Your magazine is better than ever. I enjoyed reading the articles on ESCAPE FROM THE PLANET OF THE APES, THE HOUSE THAT DRIPPED BLOOD & HOUSE OF DARK SHADOWS. I was delighted with the story & pictures on DR. PHIBES which is, in my opinion, one of the finest horror movies ever made. My congratulations to Paul Clemens for a very fine job.

I hope your magazine never mentions or does an article on the disgusting new movie THE RETURN OF COUNT YORGA. I was appalled with the movie from the scene where the minister sinks into the quick-

sand, right through to the ending with its repeat of the ending of COUNT YORGA, VAMPIRE. This time we have the boy-baring-fangs-at-the-girl ending, instead of the other way around. I suppose the producers figured that if we loved it once, we'll love it twice I, for one, didn't. Once is enough.

In my opinion, the battle between good & evil in a horror film should end with good being triumphant, or at least a draw. But when the force of evil is triumphant and all good perishes, as in THE RETURN OF COUNT YORGA then I say throw out all the "surprise shock endings" and put the good/evil battle back in proper perspective.

MARK COLE
Oswego, N.Y.

WANTED! More Readers Like



ROBERT CIAMPI

IN DEFENSE OF NEW FILMS

I'd like to comment on issue #87. The cover was very good, as was "Speaking of Monsters." "Fang Mail," as always, is a high point of the issue. I disagree with Thomas Weaver; many pictures made recently are frightening rather than confusing & nauseating. See WILLARD, THE RETURN OF COUNT YORGA, THE HOUSE THAT SCREAMED and WHAT-

EVER HAPPENED TO AUNT ALICE? These movies are all excellent, altho WILLARD is not as frightening as the others. Thomas says that Hammer's Dracula & Frankenstein series depend too much on blood & gore. This is not true in every case. What about THE REVENGE OF FRANKENSTEIN, THE EVIL OF FRANKENSTEIN & DRACULA HAS RISEN FROM THE GRAVE?

Your review of THE ABOMINABLE DR. PHIBES was excellent. The movie sounds very good. How is PHIBES pronounced? (rhymes with "vibes") —Ed.)

I didn't care much for "Girls and Ghouls Gallery".

Thank you for putting out such an interesting magazine.

PAUL GRAY
San Mateo, Calif.

WANTED! More Readers Like



CLIFF HALLMAN

FRIGHT OF THE LIVING DEAD

In this letter I would like to defend the film NIGHT OF THE LIVING DEAD. What prompted me to do this was Tom Weaver's letter in FM #87.

I'm sure the editor & the publisher have both seen this film & have their own opinions of it. As for myself, when I walked out of my local theater after seeing the film, I was scared beyond belief! I can't recall seeing a more suspense-

FAMOUS MONSTERS OF FILMLAND

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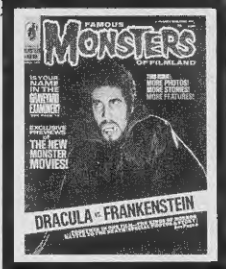
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OUR COVER: Zandor Yarkov, as The Thirsty Count in the up-coming Independent-International release DRACULA vs. FRANKENSTEIN.



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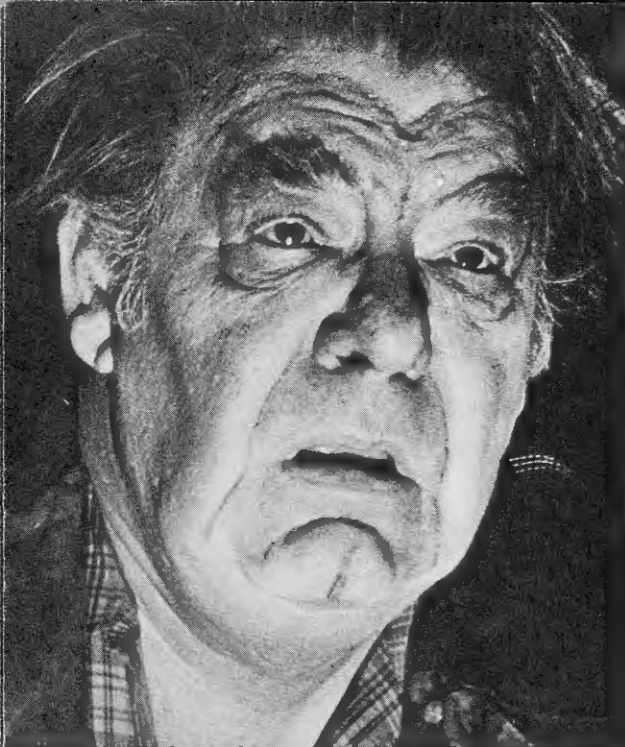
**FAMOUS MONSTERS
NEW MOVIE PREVIEW**

**THE KINGS OF
HORROR MEET
IN A FIGHT TO
THE DEATH
DRACULA
VS.
FRANKENSTEIN**

A new and maniacal movie is coming to your local movie theatre soon from Independent-International Pictures: DRACULA VS. FRANKENSTEIN. This is the film that was originally announced to FM readers under the production title of "Blood of Frankenstein". It's packed full of familiar faces and fiendish fright, with the Horror proceedings conducted by J. Carrol Naish, Lon Chaney, Angelo Rossitto, FM's own Forry Ackerman and the mysterious Zandor Vorkov as the new



Zandor Vorkov, as the screen's new "Dracula", shown after finishing off his latest victim in a cold, dead graveyard.



CHANEY RETURNS—The indestructible Lon as "Groton"—the Mad Zombie—in *DRACULA VS. FRANKENSTEIN*.

Angelo Rossitto, the shocking screen's favorite "evil dwarf" as Lon Chaney's sinister sidekick—"Grazbo".



"Count Dracula". Vorkov, who recently appeared in Hollywood, has a strange interest in matters of the occult and mysticism. His devoted attitude to these subjects and hypnotic charm and menace led to his being chosen for the role of Dracula, a part he truly enjoyed playing.

THE GRAVE OPENS

It all begins in Oakmoor Cemetery, which is a cold, lifeless place to visit—unless you're already "dead" and your name is—**DRACULA**.

In an old, old graveyard at Midnight, Count Dracula digs up what remains of an ancient grave. Weird moonlight reveals a coffin and in it, bound in rusty chains—The **FRANKENSTEIN MONSTER**! The caretaker comes upon the scene to investigate and Dracula attacks him, sinking his sharp fangs into the man's neck.

Near an amusement park by the beach, a young girl (Joan) walks into the foggy mist by the shore. She breathes heavily and feels the presence of the hulk hunting her. Groton, the Mad Zombie is following her on the beach and his sharp ax is ready. He attacks Joan with one swift sweep of the ax and her head is severed from its body.

Joan's sister Judith starts to look for her and contacts Sgt. Martin of the Missing Persons Bureau. Count Dracula discovers that Dr. Frankenstein is running a "House of Horrors" at the amusement pier and using the name of "Durea". This Horror Museum is a cover for his secret labs where Frankenstein's Zombie—Groton, and evil dwarf, Grazbo brings the girls who are the victims of the ax attacks. Frankenstein has been using the girls' bodies to create "blood serum". This serum Dr. Frankenstein believes to have the power of rejuvenation for his own aged body and the bodies of his "helpers".

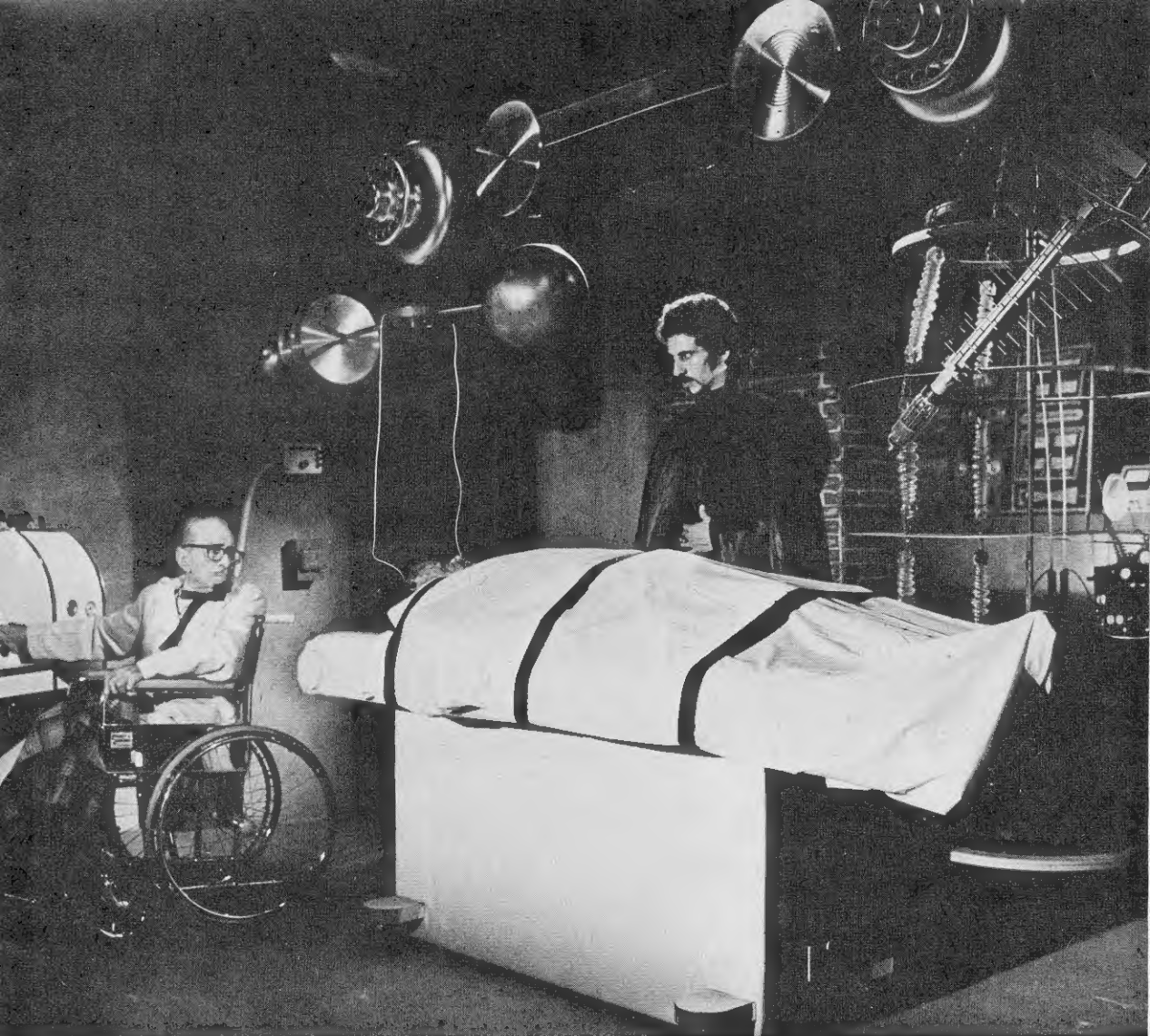
Dracula confronts Dr. Frankenstein and explains that he has need of the "blood serum" to extend his waking hours into the daytime. And, he tells the Doctor, "I have the remains of the original Frankenstein Monster and you will help me revive him! "Old Dr. Frankenstein still has his original "high voltage" electronic lab equipment in one of his hidden lab rooms and he is fascinated by the thought of bringing the Monster back to life.

Dracula and Dr. Frankenstein have the body of the Monster set up on a long lab table and connected to the Sparking, Crackling Electronic lab machines. The Monster begins to move. The sinister pair see success ahead as the Monster raises his head up on the giant operating table.

THE FIRST VICTIM

The first victim scheduled is Dr. Beaumont, who discredited Dr. Frankenstein years earlier. Dracula confronts Beaumont in his car and leads the Doctor to a spot where the Monster is waiting. The Monster grabs the Doctor and crushes his body to pieces. This is the start of a "reign of terror" that Dracula begins to create with the aid of his almost 8 foot tall creature.

In her search for her sister, Judith meets a writer, Mike, who goes with her to help. The pair visit the amusement pier's "House of Horrors" and meet Dr. "Durea", who pretends no knowledge of Judith's missing sister. when in reality the sister is now a member of the "living dead" in Dr. Frank-



CLASSIC MAD MONSTER LAB RETURNS—In **DRACULA VS. FRANKENSTEIN**, Dr. Frankentein (J. Carrol Naish) and Dracula (Zandor Vorkov) revive the Frankenstein Monster with original high voltage lab equipment from original 1931 **FRANKENSTEIN**.

enstein's glass coffin lined dungeon.

Dr. Frankenstein and Count Dracula, in their experiments with "blood serum" need new victims to supply blood. So, both Groton—The Mad Zombie and the Frankenstein Monster are sent out to do their evil deeds by night—when the unsuspecting are easy prey for these inhuman fiends.

A SECRET LAB

While investigating the amusement pier, Mike discovers Groton's secret entrance to Dr. Frankenstein's lab. He decides to enter and finds himself in the dungeon that leads to the lab. Judith follows Mike and the pair are stopped by Dr. Frankenstein,

who directs Groton to attack them. In the course of the savage fight, Groton takes after Judith and Mike pursues Dr. Frankenstein who escaped in the darkness to his "Horror Chamber" exhibit room. Unable to see where he is going, Dr. Frankenstein fires his gun at Mike and loses his balance, falling into the Guillotine on display and decapitating himself.

Judith being chased by Groton, has climbed up to the roof of the "House of Horrors" where she is spotted by Sgt. Martin and the police arriving on the scene. As Groton lunges toward her Sgt. Martin fires and Groton falls off the room after being hit by Martin's shot. Groton's mangled body lies on the pavement—dead!



The new Frankenstein Monster sleeps in his coffin awaiting orders from Count Dracula for his next reign of terror.

DRACULA LIVES!

As Judith attempts to descend the roof she comes face to face with DRACULA—who puts her into a trance and says he will use her as the final victim for his “blood serum”. Dracula takes Judith to an old, abandoned powerhouse and ties her to a railing on a platform high above the ground below. Suddenly, the Frankenstein Monster appears on the roof of the powerhouse and starts to walk down the long flight of stairs toward Judith. She becomes hysterical.

Mike, who has followed Dracula and Judith, heads up the stairs to the platform where Judith is bound. He is armed with a lighted flare. Dracula directs the Frankenstein Monster to attack Mike, as he “was responsible for the death of Dr. Frankenstein”. As the Monster reaches Mike, Mike thrusts the flaming flare into the Monster’s face temporarily blinding him. Unable to see, the Monster attacks Dracula instead of Mike. In the confusion of the fight, Mike unties Judith and the two run for safety. Dracula, having superior power over the Monster, stops the fight and aims his “ray” ring at Mike who is running away. In a flash Mike is hit by the ray and is destroyed in a flaming inferno.

Dracula and the Monster carry Judith off to the old Church where Draculas’ coffin is hidden. There

Dracula intends to have her join him in the “world of the undead”. He ties her in a chair at his sacrificial altar as the Monster becomes fascinated by the bound girl’s limp form. As Dracula bares his fangs to attack Judith, the Monster becomes angered and attempts to protect the girl. Dracula attempts to calm the Monster and a struggle results during which Dracula drops his powerful ring. Is he now Helpless?

MONSTER ATTACKS VAMPIRE

The Monster pursues Dracula through the Church and rips the doors off the Church in the pursuit. In a clearing outside, near the old burial grounds, a tremendous fight ensues between Dracula and the Monster. And Dracula is still powerful even without his ring—having superhuman strength.

The Vampire warns the Monster to stop and then when he does not stop, tears the Monster apart piece by piece as he was created—leaving the bloody remains of the Monster in a scene of incredible Horror!

Suddenly, the first rays of the morning sun appear and Dracula realizes he must return to his coffin in the Church or be destroyed. He starts running to safety as the burning sun starts eating into his drying flesh—until he is unable to enter

DeQuade holds the Frankenstein Monster's decapitated head in a moment of horrific triumph.



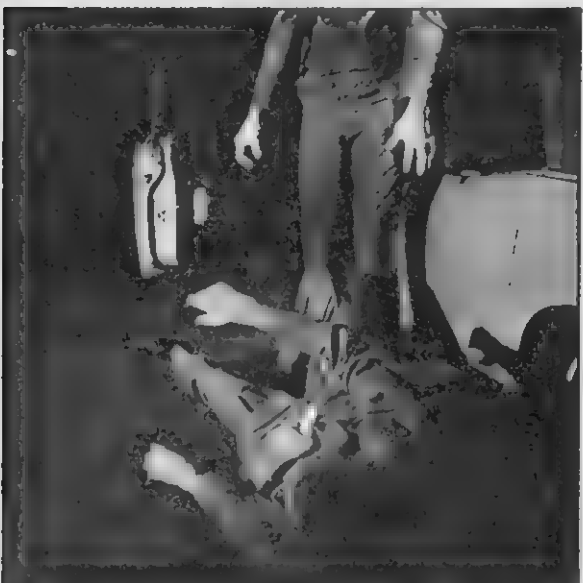
THE "DEATH" OF OUR BELOVED EDITOR, FORRY ACKERMAN



Actor Ackerman as "Dr. Beaumont" feels the Frankenstein Monster's crushing strength.



The crunch of breaking bones is heard and the Doctor is doomed.



Taking a perfect "movie fall", FJA does strenuous scene without a stuntman.



Holding his corpse-like pose for the cameras, Forry's acting was so realistic production crew feared for his life.



Unhurt after his big death scene, Ackerman discusses classic FM issues with Frankenstein Monster (7' 4" John Bloom) and Count Dracula (Zandor Vorkov).

the Church and falls to the ground in a decayed, rotting heap.

Judith has now untied herself and leaves the Church to see the Horror of the remains of Dracula and the Frankenstein Monster. She has lived through a fantastic and real Nightmare—but is it all over?

HORROR GREATS RETURN

DRACULA VS. FRANKENSTEIN is a must-see for FM readers and it is packed full of unusual Horror oddities. Editor Forry Ackerman, who was also technical consultant to the production, appears in the film as "Dr. Beaumont", and is the new Frankenstein Monster's first victim. After a long screen absence, J. Carrol Naish returns to the movies as the new "Dr. Frankenstein", ably assisted by Lon Chaney as "Groton—the Mad Zombie" and Angelo Rossitto as "Grazbo—the Evil Dwarf". Angelo should be well remembered by FM readers from his role in the original FREAKS and as Bela Lugosi's able helper in SPOOKS RUN

WILD, THE CORPSE VANISHES and SCARED TO DEATH.

Victimized and frightened by Dr. Frankenstein's Horror creations are beautiful Regina Carol and Hollywood veterans Russ Tamblyn, Jim Davis and Anthony Eisley. The Monster was played by 7' 4" John Bloom, who recently starred in AIP's INCREDIBLE TWO-HEADED TRANSPLANT. And, in the mad "Frankenstein Lab" itself—seen for the first time in COLOR by DeLuxe—are some of the original high voltage sparking machines used in the original FRANKENSTEIN, BRIDE OF FRANKENSTEIN and SON OF FRANKENSTEIN—all the creation of electronics wizard Ken Strickfaden.

Adding to the atmosphere is a chilling, old-time style music score by William Lava—famed for his great Republic serial music and music for Universal's "Creature from the Black Lagoon" series. Pick your choice for winner now—the contestants are deathly cold and can't warm up for their main event—DRACULA VS. FRANKENSTEIN—in a Fight of Fright!

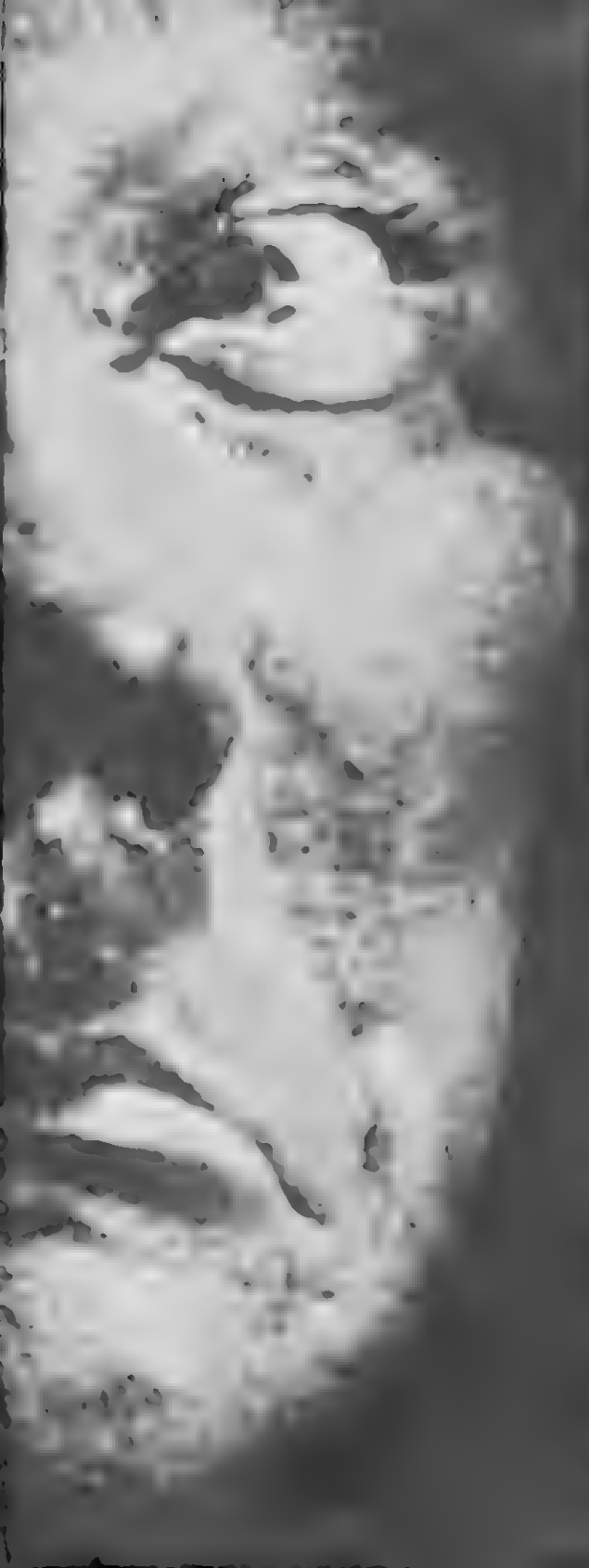
END

THE GOLEM

man of
clay!
man of
slay!

Evil men looked upon this face—and died. The long-dead Paul Wegener of Germany in his greatest role.





actor-master: The Golem, captured on film

legendary monster

Werewolves & vampires, zombie... known to students in schools throughout the country. But one legend has been strangely... The Golem.

Ignored, too, the memory of a great... actor, a Karloff of his time:

Paul Wegener

Monster, magician, mandarin, yogi, villain... man, Poe man: he played them all, in the... days, and exceedingly effectively.

For many years, THE GOLEM of 1914, was thought to be lost forever, then in 1958 the famous European film collector Paul Sauerlaender, found... old toy store! To sell a surplus of ancient 35mm, hand-cranked home movie projectors, the owner was cutting up old movie reels in 12' to 15' lengths... the only print in existence today!

golem #1

W... for the moment.

... the Golem. That statue is sold to an antique dealer...



A little girl makes a friendly gesture toward the giant of clay. Some of you will remember an almost identical scene years later (1942) when Lon Chaney's son as the monster stood before a little girl in a similar pose in **GHOST OF FRANKENSTEIN**.

stumbles upon a tale of Rabbi Loew's sorcery studies.

Following Loew's magic formulas, the antique dealer achieves an alchemical miracle as the man of stone comes to life! The Golem, an android of very limited intelligence, works as the dealer's servant until another change takes place: he falls in love with his master's daughter. This second miracle causes the awakening of a soul in his clay body.

But the frightened girl runs from her eerie suitor and he realizes—he is a monster. Filled with fury by his fate, the Golem pursues the girl, blindly destroying everything before him. In the end he perishes, falling from a tower. His corpse lies in the street, a shattered figure of clay.

World War I began while **THE GOLEM** was playing in Germany and the star entered the military service for the Kaiser. Twice (we are told by film historian Oscar Estes) he was captured by soldiers in his own army and held as a spy because of his Eurasian features. "Each time he pulled from his wallet a worn folded cover from an illustrated magazine, showing him as the Golem. When he was recognized, he was released!"

golem #2

The second **GOLEM** was not a sequel but a "prequel" to the first, as it told of **THE GOLEM: HOW HE CAME INTO THE WORLD**. The picture was co-directed & written by Paul Wegener & Henrik Galeen. (Galeen was the author of the screenplay of **NOSFERATU** and produced a classic version of Conrad Veidt as **THE STUDENT OF PRAGUE**.)

John Griggs & Oscar Estes tell us that:

The picture opens in a ghetto in Prague. It is a dark night in the even darker 15th century, time of witches, warlocks, alchemists & black magic. Rabbi Loew (*Albert Steinrueck*), an astrologer, is studying the portents of the stars thru an astro-labe. His interpretation of the signs: misfortune threatens the Jews. Descending a spiral staircase he says to his assistant, Famulus (*Ernst Deutsch*): "I must warn our people."

Carrying torches thru the black shadowy streets, Loew & Famulus hurry to another part of the ghetto. Loew tells Rabbi Jehuda, "Call all the elders together to pray. The stars predict disaster."

Fade-in to a Document: "DECREE AGAINST ALL JEWS: We can no longer neglect popular complaint against the Jews. They practice Black Magic. We Decree that all Jews shall leave sight of the city before the month is ended.

(Signed: Ludwig, IMPERATOR.)

Fade-in to a shot of a manuscript with drawings & formulas for a strange figure. Rabbi Loew is studying. He reads: "Summon the dread spirit Astaroth and compel him to reveal the magic word . . . !" Loew raises his hands and prays. Then he lifts a hidden trapdoor to descend to an underground crypt. With his knife point he cuts a mystic seal across the door, enters, removes a stone panel from a window and light falls upon a strange figure leaning against the far wall. On the floor are several broken, incompleated statues; this one, against the wall, seems lacking only a face. With his hands, Loew burrows in the soft clay and molds the features.

Hearing voice below, the Rabbi ascends to find his daughter Mirima (*Lyda Salmonava*), the King's messenger Florian & Rabbi Jehuda.

Loew reads the King's decree and tells Florian, "I drew the Emperor's horoscope. I warned him twice of danger. Tell him I seek an audience."

Symbols: A Star of David fades to a close-up, Golem portrait.

Loew speaks, "The hour has come!"

Working in the crypt, the Golem figure almost falls upon Loew—it is too heavy for one man alone. He goes upstairs for help. Famulus is astonished as Loew appears from the trapdoor. He drops his skilnet and its alchemical contents.

Loew warns: "Guard this secret with your life!" He leads Famulus to the trapdoor.

Florian returns to the ghetto with the Emperor's reply. Loew & Famulus are laboring over the clay figure.

They struggle with the rigid statue up the stairway from the crypt. On the laboratory level they place it upright in a closet. Then Loew sees Florian, reads the Emperor's reply:

"An audience is granted. Come to the Festival in the castle and amuse us with your magical arts."

Fade to a hand, opening a book of sorcery: "Ages ago the figure of the Golem was made by a

magician of Thessaly. When the magic word is placed in the amulet on his breast he will live and breathe as long as he wears it." Famulus & Loew are studying and Loew demonstrates the 5-pointed star-shaped amulet and a slip of paper he has readied for "The Word". Taking yet another book, they read: "He who has the Key of Solomon can force Astaroth to reveal the magic word, if he observes a favorable conjunction of the planets."

a behemoth is born

The Golem stands awaiting life.

Loew, wearing his cylindrical Sorcerer's hat, Famulus in fear, crouching beside the Golem. Waving a wand, Loew points in the cardinal directions, then, above the floor he draws an imaginary circle about himself. Fire ignites a magic ring about the sorcerer. He beckons to Famulus who fearfully steps inside the circle. The room grows darker as fumes & smoke arise; Famulus is terrified and slips to his knees in the mist. Flitting, dancing balls of fire swirl about their heads. A shining star appears in Loew's hand opposite the wand. He waves the star & wand, commanding, "ASTAROTH, ASTAROTH, APPEAR, APPEAR —SPEAK THE WORD!"

The face of Astaroth appears behind to Loew's left and moves around before them gleaming with phosphorescence. The demon's bulging eyes and slit-like mouth are horrible—they begin to smoke fiercely and hurricane winds blast the frightened men.

At last, one by one, letters appear from the sullen lips of the dread demon: "A-E-M-A-E-R", and winds blast again with howling force. Loew hurls his cap & star beyond the circle. The face fades from view and in a flash of smoke the fiery circle vanishes. It is over.

Loew lifts Famulus to a chair and shakes him awake. Deliriously happy he exhibits the amulet, then takes pen and scrawls the magic letters on the strip of paper: A-E-M-A-E-R.

They hurry to the Golem and Loew folds the magic words into the star-shaped amulet, twists it into place on the Golem's breast!

In a full length shot, the Golem opens his eyes. Then, cut to extreme close-ups of the Golem's face & Loew's.

The Golem looks all around wobbles a bit, side to side—walks toward Loew, beside the forge. Now, Loew signals: turn & go back. The Golem pivots, starts back and encounters Famulus. He hurls Loew's assistant to the floor, returns to his original position.

Triumphantly, Loew snatches away the amulet and the Golem tips rigidly backward, inanimate, against the stairway.

The Golem at work chopping wood—with the wrong side of the axehead! The Golem moves to the well.

In his study above, Rabbi Loew observes his creature, with his daughter Miriam. She fears it.

He tells her, "This is my new servant, 'Golem'."

We see the Golem followed by Famulus, emerging from Loew's house. A market basket is over the creature's left arm. He starts off in the wrong direction and Famulus motions the true way. As the Golem walks down the street, Famulus is his shadow.

Children run out, cluster and follow them for



Golem #3. From the French-Czech version of 1939

His heart of stone melts before the face & form of the sleeping beauty.





The carved creation that alchemy turned into a massive living monster.

a while. The elders cringe in fear. The Golem turns a corner arriving at the head of a stone staircase. Many children there leap up & run away. Golem & Famulus descend the stairs, Golem wobbling cautiously.

The Golem enters an indoor market house, before the terrified proprietor & his wife, fumbles in the basket, produces a paper and holds it for them to read. Famulus has entered behind the Golem and explains, "This is the Rabbi's new servant, he cannot speak nor hear, but he will not harm you. He will come to you each day with a list of articles we need.

Famulus & Golem return home. Greatly perplexed, because he cannot remove the basket from the folded stone arm, Famulus motions the Golem to straighten it. The reaction is so sudden it frightens Famulus but he takes the basket from the outstretched arm.

Famulus becomes fascinated with controlling the creature, takes him to the forge to try to explain how the bellows fans the flame for his alchemy skillet. He points to the ring & chain that

pumps a beam & air to the forge; the creature dumbly works for him and fire roars!

Close-up: Loew's face as he reenters. Golem stoking the forge with vigor. Loew cries: "Halt!" And instructs Famulus to leave Golem alone. "I go today to show the Golem to the Emperor," he instructs. "Stay and guard the house."

Loew reaches the castle. He orders the Golem to wait. Armored guards gather to look the Golem over. Loew approaches the Emperor.

Everyone is horrified as Rabbi Loew signals for Golem to approach. The Golem stalks thru the crowd of dancers to a position in front of Emperor Ludwig.

The Emperor asks Loew, "What manner of miracle will you show us today, strange magician?" Loew gestures grandly. A geyser of smoke erupts above the throne. The ceiling slips. The court panics. The Golem bars the door.

"Save me," cries the Emperor, "and I will pardon your people."

saved by the monster

Loew gestures to the Golem. He positions himself on two fallen beams and reaching upward holds the ceiling; it splits down the middle, leaving a tent-like area above the Emperor's guests, with the mighty Golem supporting the peak.

Loew & Golem return to the laboratory. Loew places a hand on the Golem's shoulder and the creature shows suspicion, followed by anger. When Loew reaches to removed the amulet, the Golem is furious! His eyes glare, his chisel-shaped white teeth gnash with rage and he raises his arms to strike Loew down. At which point the Rabbi snatches the amulet. The Golem topples upon the floor. Kneeling beside the statue, Loew's face reflects his great trouble

Beside the prostrate Golem, Loew studies his book of sorcery. "If you have brought the dead to life through magic, beware of that life. Astroth will demand his creature back. Then the lifeless clay will scorn its master and turn to destroy him and all it meets."

"Your task is finished, Golem," says Loew. "Be clay again, lest the powers of darkness take vengeance." And he raises a hammer to shatter the figure. Only to be with-held by Famulus who arrives, shouting, "Rabbi Jehuda comes to honor you with a joyful gathering at the Synagogue."

Later Famulus discovers Miriam with the hated Florian. He awakens the creature. "There is a stranger who has brought shame upon us," he cries. "Seize him!"

The Golem grimaces, strides jerkily to Miriam's door. Famulus orders him to pound and Golem rattles the plaster but the door holds. Then Famulus demonstrates a shoving rush at the door. When he attempts it, the Golem pushes both fists thru the paneling and walks into the room carrying the door. Miriam swoons in Florian's arms; the Golem seizes her and starts to leave. Florian draws a dagger and breaks the point on the stone man's chest. He is hurled aside and runs out the door. Famulus stays with Miriam and sends Golem after Florian. Before the knight can find the door, the Golem bars his escape; the knight flees up the stairs to the high tower. Crouching against a parapet, broken knife in hand, he watches Golem emerge from the trapdoor. There is a struggle on the roof and the Golem hurls the knave to death on the street below.



"The eyes come alive! They click open and glare with fury! The Golem's square chiseled whit teeth gnash with rage!"—Oscar G. Estes Jr.

the golem amok

Miriam & Famulus emerge at the opening, too late. The girl cowers in fear but is seized by the Golem and carried downstairs. He places her on the work table. Famulus arrives with fire in his eye. The Golem covers the amulet with his hand as Famulus leaps in vain. Then the Golem seizes a firebrand from the forge and uses it to keep Famulus away—and sets fire to the house! Grinning idiotically he experiences fire! Famulus has fled. Grabbing the girl by her pigtailed, the Golem drags her away.

At the ceremony in the Synagogue, Famulus interrupts with a message for Rabbi Loew, "Your house is in flames—the Golem is raging!" Everyone runs into the street. The Golem stands alone at the far end of the ghetto, dragging Miriam by the hair

Loew's roof in flames. Crowds milling. A man shouts, "The demon has carried Miriam away—destroying everything in his path!"

Loew's tall astrology tower falls into the fire

with a mighty crash, smothering the flames and burying the corpse of Florian.

Golem places Miriam on a boulder, strides off.

The Golem arrives at the great ghetto gate. He peers thru the warder's door and sees children playing beyond. He tries to push the gate open: the huge bar is in place. He pushes harder and the bar breaks. The gates swing wide. The children are frightened and run. All except one small blonde girl-child. With happiness on his face, Golem confronts the child. She holds up her apple. He ignores it. Her childish hands rove across his chest, chance upon the amulet and pull it free of its socket. The Golem shudders, drops the child and topples like a log. He is again turned to stone. The child looks at the talisman, then hurls it down to run away.

Back to Loew & the elders, asking, "But where is the Golem?" Elders approach the gate, find many children seated on the Golem, playing. They lift the figure, carry it in procession thru the portal. The gate closes behind them. A Star of David is superimposed, followed by: THE END

When THE DEVIL COMMANDS

—there's
the devil
to pay!

The year was 1940. Diabolical forces of war were wrecking Europe. Columbia announced that it would make a terrifying Karloff film called **THE DEVIL SAID NO**, based on a novel of "shivery excitement" by William F. Sloane. The book, "The Edge of Running Water."

The mystery-horror tale which follows the adventures of a rising young psychologist in a remote farm house.

Against a normal enough background, events begin to take on shapes of terror, with a tinge of the Unknown.

A woman dies. Julian Blair, physicist, inventor, disappears.

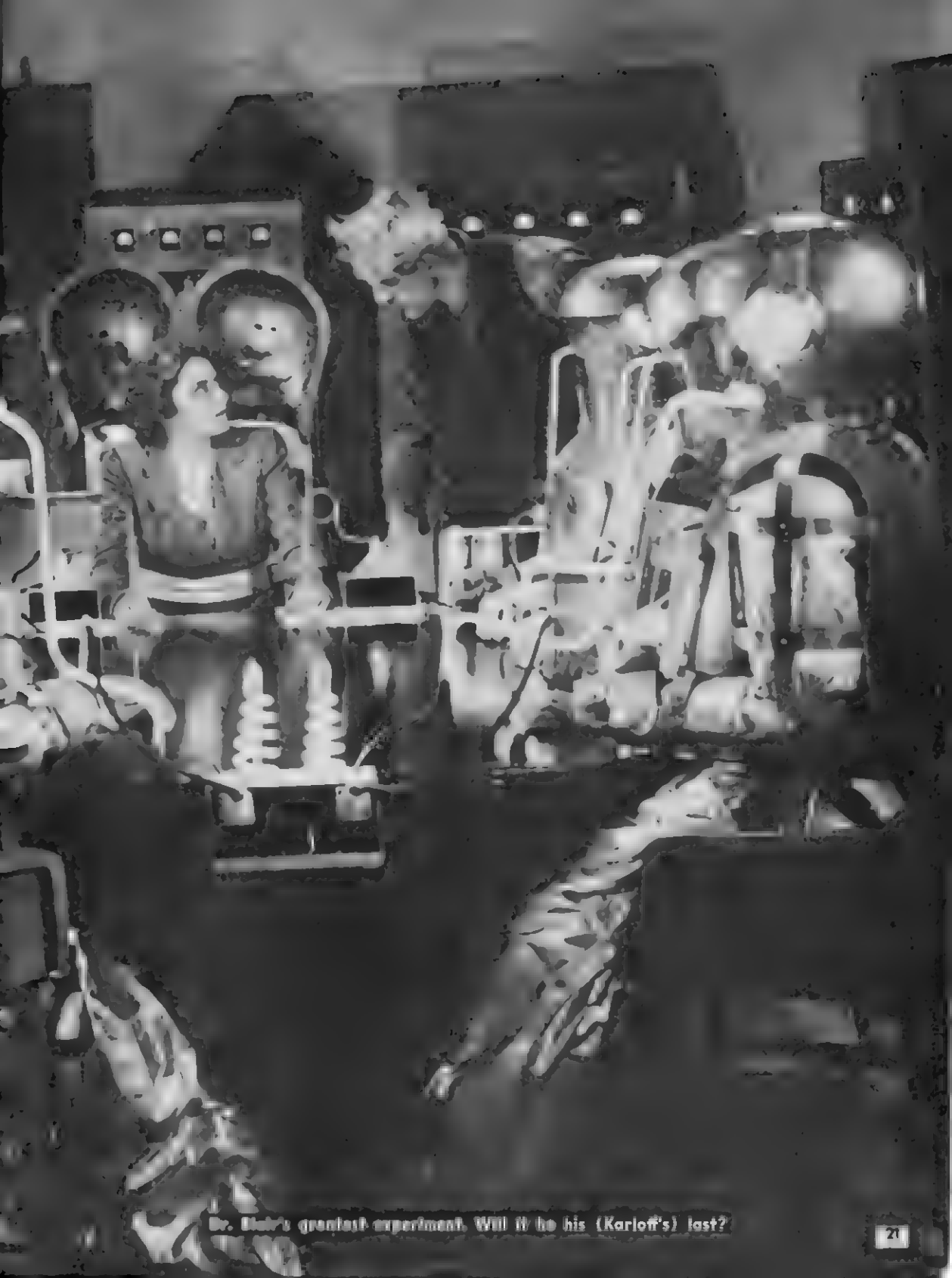
There is a chill wind blowing—hints of things beyond the borderland of the natural—and there are the strangely believable researches of a half-mad electro-physicist looking for a way to communicate with the dead.

ernest allan poe

"It was as if Edgar Allan Poe had written one of his horror stories in the style of Ernest Hemingway," reported one critic of Sloane's previous book, "To Walk the Night," and here was another, even spookier.

Imperceptibly the events diverge from the comfort of ordinary existence and become di-





Dr. Blau's greatest experiment. Will it be his (Karloff's) last?



An open & shut case! That's about the size of it! And note wide tie of 1941—once again in style — 1967





Karloff about to give a demonstration to one of his skeptical critics.

quieting, with a touch of strangeness for which no name can be found.

Of "To Walk the Night" (later done on TV) it was said:

"... a most skillfully imparted gust of chill from Somewhere Else."

"... an admirable excursion into another dimension altogether, a journey into anxiety & fear."

"... two strange deaths, a most exciting batch of superscience and a fantastic solution."

"20th century incredulity is forgotten during the breathless tale."

And "The Edge of Running Water" was even better received:

"Cold chills & thrills combined in a most unusual item for those who crave a touch of the unknown, a bit of wrestling with things beyond human ken and footprints pointing to foul play."

foul play & foto play

So they wrote a script for it—at first called it **THE DEVIL SAID NO** but eventually released it as **THE DEVIL COMMANDS**—and cast Boris Karloff at the head of the cast as Dr. Julian Blair, who had spent most of his life working to perfect a machine that would register peoples' brainwaves and record them on a chart.

Steel yourself for the iron hand of horror! the public was warned.

You'll thrill with terror as Boris Karloff, the master of blood-curdling horror, pierces the veil beyond the grave. What forbidden secrets lie hidden on the other side of the tomb? Will man ever penetrate the plane that separates the living from the dead? Is there any way of communicating with those who have passed on?

In **THE DEVIL COMMANDS**, these unsolvable mysteries are forthrightly attacked.

Boris Karloff put his best film footage forward as Dr. Julian Blair, who took a giant step ahead, advancing an entirely new theory and creating an incredible electrical machine which helped him probe the weirdest mysteries of Death's domain.

Because his theory was so new, so radical, he needed the services of a professional spiritualist and used one to furnish a living link between his machine and those who have passed on.

science vs. the supernatural, the plot of the picture

Bereaved by the death of his wife, Dr. Blair (BK) throws himself body & brain into the problem of bridging the barrier between life & death. His daughter Anne (Amanda Duff) and his former assistant, Richard Sayles (Richard Fiske), become increasingly alarmed at his monomaniacal dedication to his work.

He even electrocutes his own housekeeper in the fanatic pursuit of his experiments.

At last he feels forced to seek the assistance of a spirit medium and contacts the famous Mrs. Walters (Anne Revere). She agrees to assist him in his unorthodox work. But despite every precaution, the collaboration between the scientist & spiritualist ends in disaster. Mrs. Walters sacrifices her own life in a kind of 20th century electrical Iron Maiden.

Dr. Blair is now in deeper than he ever intended. He has committed a series of scientific murders—but murders nevertheless. Yet, he must go on.

He turns now to his own daughter! "Help me, Anne! For your mother's sake ... for my sake ... for the sake of all mankind!"

But when his own flesh-&-blood balks at being encased in the robotic-looking metal machinery that has been created to serve as a mental bridge between this world and the next, Blair's patience—and his mind—snap.

The mad doctor attempts to force his own daughter into one of the death traps.

Anne struggles for her life.

The spirit medium (Anne Revere) goes into her trance for Dr. Blair.





He lost a bet to his girlfriend and now has to suffer what she does each time she goes to the hairdresser.

Great Shot from the Great Days of Karloff.



Dick rescues her at the last minute.
But the end is not yet.

the room that roared

It has been over a quarter of a century since the editor saw **THE DEVIL COMMANDS**—some of you may have been more fortunate to catch it on a Son of Shock revival on TV—but he still remembers with a rise of his hackles the turbulent conclusion of the picture.

A long table with weird props surrounding it, human forms encased like mummies in metal caskets.

The whine & whirr, the crackling & pulsating of rheostats, generators, coils, tubes, spark-gaps, as voltage energy & high-frequency radiation are forced to impossible heights.

The bodies vibrate & strain in their metal cocoons, gyrate & jitter, threatening to burst their bonds. Loose objects hurtle about the room as tho in the grip of a hurricane. A titanic, tornadic force tugs the occupants forward as tho into a 4-dimensional vortex.

When the very fabric of space seems about to be ripped asunder, there is a thunderous explosion. Dr. Blair is dead. He tampered in God's domain, meddled with things man was meant to leave alone. A generation ago, in the pre-Cryogenic Age, they still had such superstitious notions.

END



SEND FOR A MONSTER

...Or, let our monsters send YOU!
It costs thousands of Ghoulars
(the currency of Transylvania)

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do you recall the

BLACK ZOO

uncaged rage on a rampage of terror



death from the dark

Two baleful yellow eyes, burning bright, peer out thru a hedge at secretary Mary Hogan as she walks home under a moonless sky. The place is Westwood Village, in the environs of Los Angeles, not a jungle in India, yet suddenly—impossibly—she sees

a tiger!

She screams.

It leaps

The great cat's weight smashes her to the sidewalk. The snarling beast's deadly fangs rip her soft white throat & a pool of blood stains the cement to mark the spot where she met her horrible & unexpected death. . .

While police investigate the mysterious tragedy, a tall, cadaverous man named Conrad (Michael Gough), owner of a suburban zoo, is pressured by speculator Jeffrey Stengel (Jerome Cowan), to sell out for a tract development. That evening Conrad, inwardly raging at Stengel, berates instead his teenage helper, Carl (Rod Lauren), a lonely mute, then tells him, to "bring the children" into the parlor.

the beast-master

Carl uncages a tiger, a lion, a lioness, a black panther & a cougar and leads them into the room. The beasts settle themselves gravely on couches and listen while their master plays the organ. The last chord dies; he turns:

"Children, I've brought you here because evil men want to steal our land, our home. In their greed they might even want to kill us." The jungle cats hang on his word as tho they understand everything he is saying, as tho there is some psychic bond between them. "But don't fear . . . we will take care of our enemies—together."

Accompanied by the lion, he goes to Stengel's. He enters the house alone. As the man mixes a cocktail, Conrad opens the door, calls, "Come in, King," and the lion enters. On command, the animal springs at the shrieking speculator, whose glass shatters on the floor. . .

In the zoo compound, Audrey (Marianna Hill), an art student, is sketching a tiger when she sees Carl and is attracted to him. She speaks; he doesn't answer. She persists; he points to his throat to indicate he is dumb. Then Conrad appears. "Get back to work!" he orders. "Don't annoy the visitors." Carl leaves and Conrad tells the girl it is closing time.

conrad the cruel

In the kitchen, Conrad taunts his wife, Edna (Jeanne Cooper), a for-



The "children" await their master's commands.



Konga-like ape obeys order to "kill! kill!"

The cougar has the best lions! And pointing them out to him in the script is producer Herman Cohen, who gave you **HORRORS OF THE BLACK MUSEUM**, **CIRCUS OF HORRORS**, **HOW TO MAKE A MONSTER**, **THE HEADLESS GHOST**, **KONGA**, **BLOOD OF DRACULA** and, among others, **TARGET—EARTH!**



mer circus star who has brought her chimp act to the zoo. "This zoo," she says, shuddering, "it isn't exactly the Garden of Eden."

Then she asks her husband, "Why don't we allow Carl to eat with us tonight?" He answers: "You don't change the feeding habits of an animal." She shrugs. "Okay. Only, I can't help think you shouldn't keep him caged up. He's entitled to a chance in life." Conrad replies that he has "plans" for Carl which he will disclose "at the right time," and silences her.

In the morning Joe (Elisha Cook) a zoo attendant, baits the tiger, Baron, at feeding time. Baron's claws lay his left arm open to the bone. He whips out a pistol & kills the animal. For this, Conrad slashes Joe's face to ribbons with a steel-pointed prod, then makes Carl throw the man to King, the lion, to be horribly killed.

A nite fog hovers over the zoo's animal graveyard as Conrad conducts the tiger's funeral. The other "children" constitute the mourners and lie about on rocks & on the ground to hear the eulogy.

aftermath of death

Then Conrad goes to a meeting of the True Believers, a cult of animal worshippers, presided over at a flaming brazier by the bearded Radu (Oren Curtis). He is sheathed in a tiger's skin & crowned by the stuffed head with its snarling open jaws. As consolation for his loss, the members present Conrad with a tiger cub into which they "pray the soul" of Baron with eerie incantations. Conrad takes the cub home, turns it over to Carl, sends his wife to bed, and plays the organ, an ecstatic expression on his face. The weird music rolls out & vibrates thruout the whole zoo. The animals raise their heads & listen intently.

Edna is performing with her chimp act for zoo visitors next day when Jenny (Virginia Grey), her former agent, calls. Jenny has a tempting offer from a circus. Reluctantly, Edna answers that her husband needs her. Jenny replies, "You don't convince me. You yourself have called many times & told me about the strange goings-on here. You have to move while you're still young & beautiful." And Edna agrees.

Concealed in the shadows stands Conrad. He has overheard the whole conversation. A malevolent expression distorts his face.

It is nite again when Jenny Brooks drives into her garage. She switches



out the lights, steps out of the car—and into the arms of a huge black gorilla.

killer ape

Her screams arouse the neighborhood. A man rushes in & finds her body, crushed & mangled. There is no trace of her assailant. The only clue: some coarse black hairs clutched in Jenny's hand.

The Coroner and the police technician connect the hairs with "a member of the ape family" and theorize from the brutal force used that it was a gorilla. Detectives link the case with the unsolved deaths of Mary Hogan & Stengel, also apparently the work of animals, and Lt. Rivers orders "the owners of all animals other than domestic pets"—including the owners of private zoos—brought in for questioning.

As the dragnet goes out, Edna, reading of Jenny's death in her morning paper, and suspecting her husband, wrings from Carl the admission that he drove Conrad and the gorilla to Jenny's home.

"How could I have been so blind?" she cries. "For 3 years I didn't realize what his crazy worship of the animal kingdom meant. And how fiendishly clever of him to tie both of us to him—me with promises, you with fear. And all the time ruling us as if he were the master keeper, the master trainer, and we were his animals! If we want to stay alive we must get away. You know that, don't you?"

mad carl's fate

They prepare to flee together. They are running thru a driving rain to a car in the zoo compound when Conrad surprises them. Hidden, he overheard their plans. He seizes Edna and drags her thru the mud by the hair. "No woman ever leaves me alive!" She screams for Carl. "But the killer sneers, 'Do you know what Carl is to me? Carl is my son!'"

The revelation shocks back to Carl in a flash the lost memory of what struck him dumb in boyhood—the sight of his mother, Conrad's first wife, being torn to pieces by a lioness at his father's command. Carl springs to Edna's aid, finds himself fighting for his life with a madman, and strangles his father, who dies calling on the animals to save him.

But steel bars effectively prevent the powerful beasts from aiding their master. The great caged cats are powerless to protect him and in the end are left forlorn in the rain, stricken by the loss of Carl their king.

END

THESE WERE THEIR LIVES

Formerly unknown episodes in the unearthly existences of Famous Monsters

RIP VAN DRACULA

by G. JOHN HOWARD

The pallid, feeble hand of Count Dracula thrust the coffin lid upward, and his own ghastly figure followed close behind. As he arose, he yawned and stretched his arms toward the beckoning night sky, and he realized that he had overslept. He was now weaker than he had ever been, but he managed to summon enough strength to stagger to the crypt door. Leaning against the cold stone wall for support, he again pondered his misfortune. As he knew not the length of time he had been in slumber, he supposed that it was only thru one night.

The misty veil of night was slowly being drawn over the rocky Transylvanian countryside, and soon it was time for Dracula's midnight meal. He stepped out into the arms of the icy wind, readying himself to be transformed into a bat—the only way to fly!—, but a newspaper was blown at his feet. In curiosity he picked the crumbling wad of words up, glancing at the headline. He was immediately paralyzed by disbelief, for it read:

**ALIENS INVADE EARTH!
DESTRUCTION INEVITABLE
FANTASTIC RAY EVAPORATES
BLOOD ON CONTACT**

Still gaping, his eyes shifted to the date below. 31 March, 2063. His sleep had been longer than suspected—much, much longer.

Knowing that, according to the headlines, his blood supply would surely be imperilled, and soon destroyed, Dracula tearfully retreated to his crypt. There, from a dusty, cobweb-clad panel, he withdrew a wooden stake with his trembling, pale hands. Peering out in the darkness at the world he would never again see, he plunged the stake thru his heart and moaned in agony, thrashing his head about one last time. Then he fell silently, for ashes make no noise.

Not more than a moment later, 3 shadowy figures emerged from the darkness of the mountains, stepping into the crypt. Holding a candle aloft, one ran his hands thru the ancient dust on the floor, around which an abandoned cape, medallion and ring lay in memorium.

"He is no more," the stranger said grimly. "The trick worked. The phony newspapers were a stroke of genius."

"Yes. There are more ways than one to skin a bat."



MYSTERY PHOTO

NUMBER

56



CAN SHE BE THE WIFE OF SMOKEY THE BRRR???

Or is she perhaps the daughter of Scarface?

Maybe one of the handmaidens (or face-maidens) of the QUEEN OF OUTER SPACE?

FRANKENSTEIN'S DAUGHTER?

We only know she ought to do something about that face fast before it scares somebody like . . . YOU?!

If you will re-arrange the letters in NOTICE THE HYPEY (which is admittedly an unhip way to spell hippy) you will not only decipher the name of the film but win a one way trip down the Mississippi just as soon as Capt. Nemo has repaired his submarine.

ANSWER
TO MYSTERY
PHOTO
No. 55



Last issue's fiendish face was CASTLE OF EVIL . . . as divined by such divine readers of FM as Linda Squires, Tom Smith, Mark Senko, K. Kissinger, Franklin D. Roose Jr., Tony Puermon, Bobby Skir & Mike Toos.



NOW FOR ANOTHER **NERVE-NUMBER**... A STARTLING STUNNER OF A STORY, GUARANTEED TO HELP THE **HORROR HABIT!** THIS ONE WILL CHILL THE SPINE, CURL THE HAIR, AND REALLY GET...

UNDER THE

SKIN!!

NO! NO! IT
CAN'T BE!

Noooooo

EEEEEEEEEE

TOO
SHOCKING!

TOO
SHOCKING!

TERRIFIC!

Joe Orlando

The scene of horror ended suddenly in the white brilliance of a motion picture screen... The sound of film clicking on a take-up reel was soon drowned out by enthusiastic murmuring...

ERIC, YOU'VE DONE IT AGAIN! THESE RUSHES LOOK MARVELOUS! ESPECIALLY YOUR MAKE-UP... **FANTASTIC!**

IT SHOULD HAVE BEEN **ME!** I'VE TWICE THE ACTING EXPERIENCE OF STARVOS!

"THE MAN OF A MILLION MONSTERS"! HOW DO YOU DO IT, ERIC? WHERE DO YOU COME UP WITH SUCH GREAT MAKE-UP FOR ALL YOUR ROLES?

I'VE BEEN KNOCKED OUT OF THE HORROR BUSINESS SINCE STARVOS APPEARED! HIS MAKE-UP GETS HIM ALL THE TOP ROLES!

SORRY YOU LOST OUT ON THE LEAD, LEO... AT LEAST WE MANAGED TO GET YOU A SUPPORTING ROLE...

SUPPORTING ROLE? I'M A STAR! IF ONLY I COULD LEARN HIS **SECRET!**

STARVOS! YOU'VE GOT TO TELL ME! ONE PROFESSIONAL TO ANOTHER... HOW DO YOU GET THOSE EFFECTS?

TELL? AND HAVE MY CAREER NOSEDIVE LIKE YOURS, ERNST? MY MAKE-UP SECRETS WILL REMAIN MY OWN!

PRETENTIOUS FOOL! CONSTANTLY PLAYING THE PART... EVEN OFF-SCREEN! BLACK CAPE... OLD CAR...



*Eric Starvos
make-up secrets ob-
sessed Leo Ernst...He
could not get it out
of his mind...He
HAD to know...*

EVEN LIVES IN THIS
OLD GOTHIC WRECK
... ALONE! NO FAMILY
OR SERVANTS... NO
LIGHTS EXCEPT IN
THE ATTIC WINDOW
... HE MUST BE
THERE!

WITH STRENGTH, AGILITY, BORN OUT OF HIS OBSESSION,
ERNST SCALED HIS WAY TO A VIEW INTO THE LIGHTED
WINDOW...

I WAS RIGHT!
HE'S INSIDE...

CREATING

BLAST HIM! HE'S DONE
IT AGAIN! THIS IS EVEN
MORE TERRIFYING THAN
IN THIS AFTERNOON'S
RUSHES... HOW?!

HE'S WELL SETUP
TO EXPERIMENT AND
-- WHAT'S THIS?
HE KEEPS A
NOTEBOOK!

IT MUST ALL BE IN THERE!
SKETCHES... FORMULAS
... IDEAS... IF I COULD
GET MY HANDS ON
THAT...



WITH DEADLY CALMNESS, ERNST MADE HIS WAY TO THE DOOR OF THE HOUSE AND KNOCKED ...LOUD AND DEMANDING...

WHAT'S THE MEANING OF ALL THIS, ERNST? I DON'T LIKE MY PRIVACY MEDDLED WITH!

STARVOS, PLEASE! YOU'VE GOT TO TALK WITH ME ... PLEASE!

EVEN AS THE GAUNT MAN RELUCTANTLY LED HIM INSIDE, ERNST KNEW EXACTLY WHAT HE WAS GOING TO DO...

VERY WELL... BUT MAKE IT QUICK! AND WHAT I'VE SAID ABOUT MY MAKE-UP SECRETS STILL GOES!

WHY, MY DEAR STARVOS... I WOULDN'T DREAM OF ASKING FOR THEM...

NOT WHEN I CAN TAKE THEM!

THE BODY OF THE HORROR STAR HAD HARDLY HIT THE FLOOR BEFORE ERNST HAD RUSHED TO THE ATTIC ROOM AND FLIPPED THROUGH THE NOTEBOOK...

WHOCK!



IT'S ALL HERE! EVERYTHING! THERE'LL BE SOME SURPRISES AT THE STUDIO TOMORROW...



SHOOTING TIME CAME AND WENT ON THE SET THE NEXT MORNING... THE STAR HAD MADE NO APPEARANCE... EVERYONE FUMED AND WAITED, UNTIL...

HORRIBLE! LAST NIGHT... ERIC STARVOS AND HIS WHOLE HOUSE WENT UP IN FLAMES! HORRIBLE ACCIDENT!



IN AN INDUSTRY WHERE TIME IS MONEY, THE MOURNING PERIOD FOR ERIC STARVOS WAS SHORT, BUT CONCERN ABOUT DOING WITHOUT HIS TALENT WAS LONG...

WE'LL HAVE TO SCRAP THE WHOLE PICTURE! NO ONE CAN MATCH HIS MAKE-UP!

DON'T BE SO SURE ABOUT THAT!



SOME TIME LATER, LEO ERNST REAPPEARED... HE HAD FOLLOWED STARVOS'S NOTEBOOK TO THE LETTER

WELL? WHAT DO YOU THINK?...



LEO, ARE YOU NUTS? NOBODY BUT STARVOS COULD COME UP WITH THE KIND OF STUFF HE DID...

HE LET ME IN ON SOME OF HIS SECRETS ...YOU'LL SEE!



EVERYONE TAKE THEIR PLACES! WE'VE GOT A MOVIE AFTER ALL!



THE DAY WENT QUICKLY AND EASILY FOR ERNST... STARVOS'S MAKE-UP FELT COMFORTABLE... HELD UP WELL...

PRINT IT! BEAUTIFUL, LEO BABY! YOU'LL BE A STAR ALL OVER AGAIN AFTER THIS ONE!



AMID VOICES OF CONGRATULATIONS, LEO WENT TO THE DRESSING ROOM EAGER TO RID HIMSELF OF THE MAKE-UP AND REAPPEAR TO HIS NEW ADMIRERS AS LEO ERNST, STAR!

I DID IT! EVERYONE LOVED MY PERFORMANCE! THANKS TO ERIC'S MAKE-UP...



HEY? WHAT IS THIS? THE STUFF ISN'T COMING OFF!



NOTHING HAD ANY EFFECT... ERIC STARVOS'S CREATION STAYED COMPLETELY IN PLACE... ERNST FELT A GROWING PANIC...

IT'S GOT TO COME OFF! WHAT'S WRONG! WHAT'S THE MATTER WITH IT?



NOTHING HAPPENED... NOTHING WORKED! IT WAS DRIVING HIM CRAZY... HIS MOVEMENTS BECAME WILD AND FRENZIED!

GOT TO GET IT OFF! RIP! TEAR! ANYTHING! WHY WON'T IT COME OFF!



HIS VOICE ROSE TO A WHINING SCREAM... BECAME A SOBBING PLEA... OUTSIDE PEOPLE BEGAN TO NOTICE...

LEO! WHAT'S HAPPENING IN THERE? LEO?!

IT WON'T COME OFF!
I CAN'T GET IT OFF!!



STARVOS DID THIS! HE WANTED IT TO HAPPEN! GOT TO GET IT OFF!

LEO? WHAT'S GOING ON IN HE---



OH...

LORD!

DO SOMETHING!
GET A DOCTOR
...GET A STRAIT-
JACKET...
ANYTHING!
QUICK! HE'S...

GOT TO
GET IT
OFF!
GOT TO...



THE TWO MEN STARED IN REVULSION AT THE RAW-FACED THING BEFORE THEM... ITS BLOODSTAINED HANDS STILL PITIFULLY TRYING TO CLAW AT THE MAKE-UP LONG SINCE GONE!

...RIPPED ALL
THE SKIN FROM
HIS FACE!

IT WON'T
COME OFF!
IT WON'T
COME OFF!!



HHMMH? DID STARVOS'S MAKE UP REALLY STAY ON OR LEO IMAGINE THAT IT DID? EITHER WAY, POOR LEO CERTAINLY LOST FACE ON THE DEAL, BUT, LET'S FACE IT, HE HAD IT COMING TO HIM! NOW SEE IF YOU CAN FACE WHAT'S COMING NEXT TO YOU!



SON OF FEAR—JERK

sun fun, eh fiend fans?

beware the bersekers!

THE DAUGHTERS OF DARKNESS are coming!

I have seen them with my own eyes!

One, a mysterious and pale-complexioned woman of foreign extraction whose memories seem to extend back much farther than they could, who appears to be much younger than she should.

And madame's constant young companion, her lips so full and—red.

A duo of the Undead, doing their dread thing today, in modern Europe.

There is horror, both elegant & inelegant, as much blood flows before the end of the picture.

And the picture ends on an amusing but macabre note.

Next, note that you will want to see **A TOUCH OF MELISSA** for the debut of a new make-up



XERS

But who looks like she's been eating too much yogurt is one of the several beauties to be seen in **THE RETURN OF COUNT YORGA**.



The Ape Escapes—on the stage of the Rue Morgue Theater in the Edgar Allan Poe classic tale **MURDERS IN THE RUE MORGUE**.



That lovely man Peter Cushing looks lovingly at "sleeping Beauty" in **THE VAMPIRE LOVERS**.

artist, Joe Blasco.

The name sound vaguely familiar?

Bela Lugosi's original name was—Blasko!

And Joe Blasco tells *FM*:

"In my work I have gone back to first principles: I do it the hard way; if you will, the way of Lon Chaney Sr. & Jack Pierce." In other words he doesn't create his horror faces with masks & appliances, he painstakingly *builds* them right on the actors' faces.

Would you believe 4 hours to age Jean Gerson to 130 in **A TOUCH OF MELISSA**?

And wait till *nexttime* when your eyes boogie at the sight of Blasco's 300-year-old girl!

the incredible drinking man

A vampire in Las Vegas!

That's the locale of the night owl (owl?) who goes for the high cal drink known as hemoglobin.

Richard (**SHRINKING MAN**) Matheson, who has transferred so much of Poe to the screen, and whose legendary vampire novel *I Am Legend* now comes back as **THE OMEGA MAN** with Charlton Heston (done once before as **THE LAST MAN ON EARTH** with Vincent Price);—Richard Matheson now has created **THE KOLCHAK PAPERS** for ABC's new season of *Movie of the Week*. About the Vegas Vampire.

Special Correspondent Vic Ghidalia, who gave us the foregoing scoop, further tells us that Joe Stefano who, as you know, helmed the popular *Outer Limits* series, has scripted an original suspense for Shelley (**WHATEVER HAPPENED TO HELEN?**) Winters about a woman with telepathic powers who uses her ESP to locate her missing husband, discovering to her horror that he is a captive in a house where a crazed elderly woman is keeping him caged for revenge. ABC/TV will air it.

Movie of the Week will also offer **A TASTE OF EVIL** by *Jimmy Sangster*, of Hammer Films fame, bringing together two Barbaras — Parkins of **MEPHISTO WALTZ** and the indestructible Stanwyck of **THE NIGHT WALKER**.

pow! pow! pow!

Serling (the Rod and his staff) aren't out to make you laff, that's for dang sure, as offered on the *Night Gallery* will be (are you ready for this?):

—A new version of Mary Shelley's **FRANKENSTEIN**!

—**THE WITCH**, a first: the first appearance on TV of the adaptation of a property by Radcliffe Award Winner A. E. van Vogt!

And—

—Bram Stoker's world-famous novel, so well-



A bloodcurdling moment in *A TOUCH OF MELISSA* as 130-year-old women with deadly weapon has to be restrained.

known that it is not even necessary to tell you its title: your brain will automatically supply it!

So: watch for Rod Serling's sterling presentation of *FRANKENSTEIN . . . THE WITCH . . . and DRACULA!*

**cushing! carradine!!
karloff!!!**

Peter Cushing in a bloody surgeon's smock? Why not?—for *Doctors Wear Scarlet* (according to the book) and now the novel has been adapted as a movie and will reach your wide scream theater as . . . *THE BLOODSUCKERS*.

The Thin Monster, John Carradine, is currently

cast in *WIZARD OF GORE* and *INCUBUS RITUAL*.

(*CASTLE OF GORE* is the first screen assignment for popular *Eerie-Creepy-Vampirella* writer Don Glut, whose big hardcover book *True Vampires of History* is just about to hit the bookstores. And, hot on the heels of his great success with *THE HOUSE THAT DRIPPED BLOOD*, Robert Bloch is working away night & night—He Sleeps by Day—on a new one for Amicus to be known as *ASYLUM*.)

And at long last the Sappish-made film of *BORIS KARLOFF*, originally known as *BLIND MAN'S BLUFF*, is being released, co-billed with *SATAN'S SKIN* with Patrick Wymark. Latter film is a 17th century witchcraft story wherein a young woman

is driven mad by a horrifying apparition, her young lover is attacked by something with a hairy claw, there are demonic rites leading to murder and when Satan himself is summoned he raises the devil with an entire town . . . until exorcised by Wymark. One reviewer says: "A remarkably successful atmosphere of chilling supernatural menace and a plot that contains practically no creating or red herrings. The Satanic manifestations are cunningly photographed and there is a strong climax."

But—back to **BORIS!**

His **BLIND MAN'S BLUFF**, made in Spain 2 years before his death, will reach us about 2 years after his death, retitled **CAULDRON OF BLOOD**.

It's a macabre mystery of an elderly sculptor, Charles Badulescu (BK), lamed & blinded in an accident, who depends on his wife Tania and a sinister assistant to supply him with the skeletons of animals & humans as the basis for his modeling. Acid, acid, in the vat; who is going to fall in that?

Same reviewer reports: "The late Boris Karloff, as the crippled sculptor, generates mystery behind his dark glasses and comes to an active end."

That was our King! Active to the end!

the creepies are coming!

Other horror shows to watch for include:

DR. JEKYLL & MR. BLOOD.

DR. JEKYLL & MISTRESS HYDE.

DR. JEKYLL & SISTER HYDE.

MADAME FRANKENSTEIN.

COUNTESS DRACULA.

BARON BLOOD.

THE RETURN OF COUNT YORGA.

THE RETURN OF DR. PHIBES.

BEN (sequel to WILLARD).

THE BLOOD SECRET.

CARNIVAL OF BLOOD.

BRAIN OF FRANKENSTEIN.

BLOOD OF FRANKENSTEIN.

FRANKENSTEIN'S BLOODY TERROR (the later is a German film, the former is the one with J. Carroll Naish, Lon Chaney Jr. & the Acker-monster).

BLOOD SEEKERS.

CURSE OF THE FULL MOON.

WAR BETWEEN THE PLANETS.

THE JOSEPH STONE (Gothic, available in paperback form by Jacqueline LaTourrette).

GURU THE MAD MONK (vampiric).

VELVET VAMPIRE.

THE VAMPIRE PEOPLE.

SHE WAS ONLY A HIPPI VAMPIRE.

NESSIE COME HOME (Loch Ness monster).

BEAST OF THE YELLOW NIGHT.

SCREAM OF THE DEMON LOVER.

TERROR OF BLOODY HORROR.

THE DISAPPEARANCE (Geo. Pal).

RUNNING SILENT (space spectacle).

THE MUMMY (Egyptian made!).

MURDERS IN THE RUE MORGUE.

THE OTHER.

TERROR OF GODZILLA.

NECROMANCY—A LIFE FOR A LIFE.

THE HOUSE THAT STOOD STILL (van Vogt).

CHOICE CUTS (medical mystery-horror).

I, MONSTER! (Cushing & Lee!)

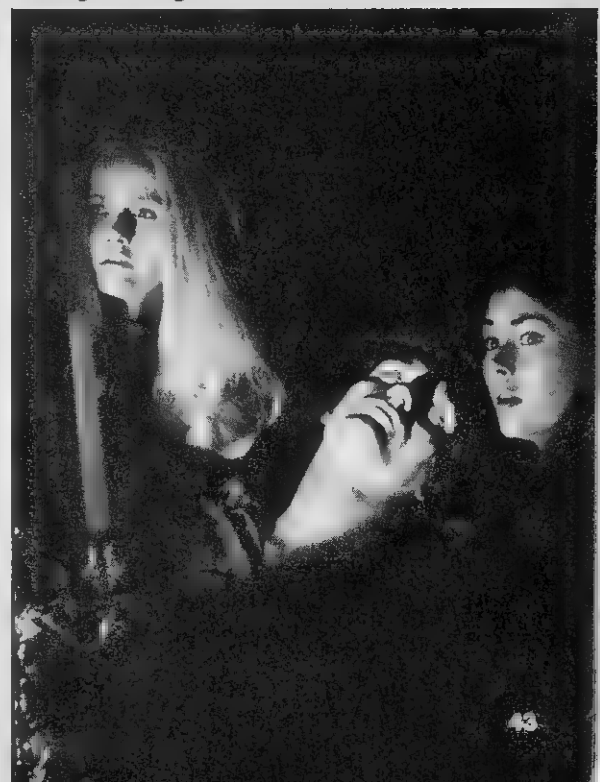
Whee!

END



The WOLF-MONSTER comes to life in **FRANKENSTEIN'S BLOODY TERROR**.

Three Creepy People looking for a light in **NIGHT OF DARK SHADOWS**.



YOU AXED FOR IT!

No request too large (like GODZILLA) or too small (like THE DEVIL DOLL) for Dr. Acula. He does his best to satisfy one & all. So keep your letters & ghostcards coming and check this dept. each issue to see if YOUR name has been selected for a thrill still from the past. You can write the old Shock Doc at Dept. UX4, Famous Monsters, Warren Publishing Co., 145 E. 32 St., N. Y., N.Y. 10016.

BORIS KARLOFF in an off-scene shot taken at the time he was making *ISLE OF THE DEAD* (1945). Shown for BOBBY DIENKOWSKI, GREGORY ZATIRKA, SUE WARD, JOHN PIERCE, MIKE McGLINDON, PETE SOGASLAWSKI, DEBRA MILITA, STEVEN DIXON & ROLF KJELLSTROM.





TERRY HARDING, MARK PORTER, ROGER CARP, DAVID JARVIS, TOM JACKSON, SUSAN BALDWIN, HOPE BEENA, CLAUDE LLOYD, THOS. ROSENBLUM, LOUIS SPITALNICK, MARK McGEE & JOHN V. GAIMARI are a few of the fans of film fiendom who can't get enough of **BELA LUGOSI**—here shown in **THE RETURN OF THE VAMPIRE**. *Frieda Inescort, Nina Foch & Nina Mander* were also in it.

DR. WHO, as he appears in the British science-fiction TV series. Shown here for **ALAN GREEN, NANCY BRADLEY, JEFFREY PHEASANT & JOHN McMANUS**.





The never-to-be-forgotten KING KONG runs amok for the horrification of LARRY COUTURIER, DOUG FRAZER, WESLEY MICHAEL, WINSTON CAVIN, MIKE MURROW, CHRISTOPHER MACKINDER, THOS. CHICARELLA, MIKE J. ROGERS, RONALD CALDERONI, PAUL AVITABLE, DAVID REAMES & ED LEVY.



A scene from the classic **BRIDE OF FRANKENSTEIN** is pictured for movie thrill fans **RICHARD CRAWFORD**, **ALLEN WHITE**, **PATRICK PINNELLI**, **CHRIS GREKOFF**, **JOHN HELDING**, **CHIP DeLAMATER**, **JERRY BALL** & **PAUL FISHER**.



CAESAR ROMERO as The Great Duquesne holds his head (well, it's not *really* his) in **TWO ON A GUILLOTINE** for **STEVEN ERLICHMAN**, **DENNIS ALLEN**, **BRIAN YOUNG**, **EDDIE ROBINS**, **KEVIN KINSELLA** & **BOB BOOKBINDER**.

**curse by curse they
lose their lives at
the artificial hands of**

THE ABOMINABLE DR. PHIBES

PART 2 (conclusion)

countdown to cursedom

One by one the remaining doctors are destroyed.
By means of a super-refrigeration device of
Phibes' construction, one victim is frozen to death
by artificial hailstones manufactured in his own
car.

Another unfortunate, high in the air in a plane



Glassy-eyed, Dr. Phibes is about to put his opponent, Dr. Visalius, to the acid test.

THE ABOMINABLE DR. PHIBES



The Phantom of the Organ commands attention.

suddenly is attacked by rats in his cockpit.

A man in an airport, fearing for his life and attempting to escape, is impaled by the horn of a giant bronze unicorn head propelled across a street and into the lobby.

The Curses of Hail, Rats & Beasts . . .

* * *

The next murder is the most ingenious of all.

The Curse of the Locusts.

Dr. Phibes empties a whole wheelbarrow full of limes down a chute which leads to a long tube that sticks out of the ceiling of his laboratory. The limes come popping out of the tube, plopping into a huge pot. He boils them down into a thick sticky green syrup which he pours into a metal canister.

Before closing the lid he sticks his finger in the syrup and tastes the evil-looking liquid. He tastes it by inserting his finger into a hole at the back of his neck. (As he does so a slurping sound is heard, then a gulping noise like someone taking a drink. Dr. Phibes nods his head in satisfaction.)

Meanwhile the police have pieced together the pattern of Dr. Phibes' killings and have taken many precautions to forestall further doctor's deaths. The next intended victim on Phibes' black list of horror is known to be a woman and the police have taken many measures to protect her.

First she is taken to a guarded hospital with the door locked from the inside so no one can get in.

Then she is taken to a room on one of the middle levels of the building where she is told to take a sleeping pill and get some rest. Her door is locked and a guard posted outside.

On the elevator down to the main floor of the hospital the detective and a doctor named Vesalius (Joseph Cotten) discuss the safety of the female doctor. (Dr. Vesalius was one of the unfortunates who operated on Mrs. Phibes but could not save her life.) Just before the elevator door closes after the detective & Dr. Vesalius depart, we glimpse the operator. Silvery hair? Nothing unusual about that. But a bluish cast to the skin? Purplish shadows around the eyes and a strange discoloration around the mouth?

That's right!

Dr. Phibes brings the elevator to a stop one flight above the room where the woman lies sleeping. He walks down a corridor, stops, unlocks the door to a maintenance closet and wheels out a small cart on which 2 small canisters lie together with various paraphernalia.

Dr. Phibes wheels the cart into a small empty room and closes the door behind him. He then takes a small lamp, plugs it in and turns it on. He sets the light on the floor and begins to work.

First he drills a hole thru the floor with a hand drill. Thru the hole he observes the doctor lying in bed asleep.

Taking a long tin rubber tube, the mad doctor inserts one end into a small faucet on the canister containing the lime syrup. He inserts the other end in the hole in the floor and turns on the spigot.

The green slime begins to ooze down the tube and all over the doctor's bed, night table and face. Drugged, she sleeps thru it all.

When her face has been completely covered with the lime liquid, Dr. Phibes removes the



Young man's body lies helpless as Dr. Vesalius learns Dr. Phibes & Vulnavia will show him no mercy but he must perform an impossible operation on his own flesh & blood.

cover from another canister, revealing a huge jar of buzzing locusts. He takes out a large black tube and inserts one end into the jar and the other thru the hole in the ceiling. The locusts crawl down the tube and Phibes watches them with delight as they tumble onto the woman's bed & face.

The hungry insects, to whom the lime syrup is attractive, devour the liquid. When they have swallowed all the liquid their appetites have just been whetted; ravenously hungry, they continue to eat the nearest "food" at hand, and soon the lady doctor is no longer very attractive.

In fact, she is downright skeletal!

Thus, the Curse of the Locusts,

last curses left

But what of the Curse of the First Born and of Darkness?

Dr. Phibes kidnaps the son of Dr. Vesalius. He takes the boy to his house and straps him to an operating table. He fastens a metallic chain to both sides of the operating room and in the middle of the chain is a metal collar which he snaps around the boy's neck and locks it.

He anesthetizes the boy and by means of surgery inserts the key into the boy's chest, lodged close to his heart!

Dr. Phibes then contacts Dr. Vesalius and in-



Hail & Farewell. Dr. Phibes has just cooled off an old acquaintance with his portable hail-sting machine.

structs him to come to his house alone & unarmed if he wishes to see his son alive again.

When Vesalius meets Phibes, the mad doctor is shrouded in a long white robe. Phibes plugs an electrode into his neck and begins to talk:

"If you would save your sons' life, doctor, you must operate on him.

"Here, let me show you this x-ray. It is of your son's chest. You will observe the outline of a foreign object close to his heart.

"It is a key. A very special key. It is the key which you must remove in order to unlock the halter around his neck."

Enraged, Vesalius seizes Phibes, shouting: "I've never killed anyone before but I'm going to kill you!"

Dr. Phibes is unperturbed. Calmly he replies:

"You can't do that: I'm already dead!"

Vulnavia then ushers Vesalius to the operating room. Dr. Phibes' voice is heard issuing from a speaker in the wall: "I suggest you hurry, doctor. Unless you retrieve the key, your son has only 6 minutes to live."

"Six minutes? What do you mean?"

"Look above your son's head, doctor."

Dr. Vesalius observes a transparent section in the ceiling, a large glass tank with a spiraling glass tube inside it. The bottom of the tank protrudes thru a hole in the glass section of the ceiling above the boy's head. Dr. Phibes turns a handle at the top of the tank.

Released is a thick ominous liquid.

Acid!

The coruscating liquid slowly drips down the tube.

Dr. Phibes joins Dr. Vesalius in the operating room. Sardonicly he addresses him: "Your son will have what my wife did not—a second chance. I suggest you hurry, doctor, because when the acid reaches your son's face he will have a face like mine!"

With that Dr. Phibes peels off his synthetic face, revealing the real one underneath.

Visage of horror!

The "face" behind the mask is a dead bluish gray skull, the jaw & nose scraped & cracked like ancient plaster, lips cut away from rotted teeth, chipped & broken.

Tortured, maniacal eyes stare out from deep sockets.

This shuddersome apparition turns and leaves the room.

as time runs out

Police break into Dr. Phibes' house of horror in a frantic attempt to rescue Dr. Vesalius. They encounter Vulnavia who, on orders from Phibes, is hacking the furniture to pieces with a hatchet.

Meanwhile, downstairs, Dr. Vesalius works in desperation, his skill against the clock in order to save his son's face from disfiguration if not his very life.

At the penultimate moment Vesalius is successful; he retrieves the key and unlocks the collar around the boy's neck.

He pushes the operating table aside just as Vulnavia rushes into the room and runs right under the tank overflowing with the acid. The corrosive liquid eats away her flesh, burning her to death.

In one of the other rooms on the lower levels, Dr. Phibes is putting on his mask. When it is at-



The diabolical Dr. Phibes gives himself a plug—in the neck.

As he puts on his make-up, preparing to go out for a good evening's horror entertainment, Dr. Phibes hums one of his favorite tunes to himself: "People who get nosey don't have a future that's rosy."





"Now that's what I call having a nightmare!" declares the Inspector.

tached he approaches a large coffin with mirrors on the inside and his wife's long dead body, perfectly preserved, within.

He lies down beside the corpses of his beloved.

He rolls up one of his sleeves.

He plunges a long needle into his arm.

The needle is attached to a very long rubber tube.

He then plunges a second needle into his other arm.

He closes his eyes.

the blood is the life

Dr. Phibes' blood flows into the tube on his left arm and fills up several flasks in his laboratory while at the same time an evil yellow substance—embalming fluid!—oozes thru the tube attached to his right arm.

When Dr. Phibes' body is completely embalmed the tubes will automatically detach themselves.

The fantastic organ starts automatically to play and as it does so it also lowers itself, the police-

men with it.

At the same time a huge marble covering descends over the sarcophagus where the bodies of Dr. Phibes & his wife lie in the final sleep. The sleep from which there is no awakening, the sleep which we call death,

No awakening?

A glimpse is caught of an instrument whose presence in a room of the dead is surely strange: a telephone!

Why?

Someone says: "With Dr. Phibes disappeared and one curse left, how's he going to accomplish it?"

Dr. Vesalius knows his adversary. "He'll find some way!" he predicts.

And as he says so, there is an electrical flash and all the lights go out, leaving everyone in un-holy blackness.

The Curse of Darkness has been fulfilled!

Out of the silence comes a soft sinister laugh.

The electronic voice of Dr. Phibes!

END



Dr. Philbo joins the long dead Mrs. Philbo in his final bedtime story. Or is it? We have a feeling he'll be having nightmares—and when he does, he'll share them all of us.

THE BLACK HEART

the wages of evil are--awful



Head of horror. The end of Dorian Gray in the 1945 film version, MGM.



Mortician's wax masterfully molded by the fab fingers of Dick Smith (TV '61.)

DORIAN GRAY!
What did he do?
Everything bad.

Beside him, Mr. Hyde would have looked like a mischievous teenage prankster.

And yet Dorian Gray got away with "murder". Seemingly. Till the end, the end that was as hideous as that of M. Valdemar.

It has been 20 years, now, since MGM produced (with loving care & horrifying results!) Oscar Wilde's classic novel of the disintegration of a wildly wicked human being.

Horror fans of that time (1945) wondered if they had seen the ultimate when handsome young actor Hurd Hatfield was reduced in the end to a petrifying mass of technicolored horror, almost

unrecognizable as something once human.

But then TV producer David Susskind decided, in 1961, to revive the shuddersome story of the ghastly Mr. Gray.

The result?

There are 12-year-old boys walking the world today with gray hair because they saw the television version of *Dorian Gray* when they were only 8!

There are mothers & fathers with scars on their elbows because they started gnawing their fingernails and couldn't stop.

Seeing is believing.

For you to compare—if you dare—we offer the 3 Faces of Dorian Gray.

END

OF DORIAN GRAY



One of the most devilish, detailed, diabolical pictures ever painted. Dorian Gray's portrait, by Albright.

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THESE CANNONS can be heard 5 MILES AWAY! Actual scale models of Army originals. Fire harmless carbide. Sound like dynamite blasts. Safe and harmless. No matches, no gunpowder. Get hundreds of BIG BOOMS. Get a BIG BANG out of your own NOISEMAKER CANNON.

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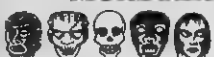
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- SCARES EVERYONE!

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WOW! LOOK WHAT'S ON THE WALL!

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INQUIRY TO PROF. GRUEBEARD, FAMOUS MONSTERS, 145 E. 32nd ST., NEW YORK CITY, N.Y. 10016

Q I have a question! In what year did Boris Karloff make his first horror movie? What was the name of it?—JENNIFER JONES, Englishtown, N.J.



BORIS KARLOFF
first horror film

A Those are two questions, Jennifer! In 1921 Karloff had a villainous role in a serial called **THE HOPE DIAMOND MYSTERY**, which is considered to be the first film of a fantastic nature that he was connected with. He was a Caligari-like mesmerist in **THE BELLS**



BELA LUGOSI
Blasko or Oit?

(1926) and, of course, **The Monster in FRANKENSTEIN** (1931).

Q I am truly confused. One book states that Bela Lugosi's real name is actually Bela Blasko and that he was born in Lugos, Hungary. Another one gives something in the order of Aristed Oit. Could you clear the cobwebs please by providing the Count's correct title?—ANNE MARIE PAPINEAU, Vice President, Vampires Anonymous.

A Stick to the first book, Anne. Lugosi was indeed born in Lugos under the name Bela Blasko.



LON CHANEY
who was he?

Q I'm all messed up. In **LONDON AFTER MIDNIGHT**, who was Lon Chaney? Inspector Yates or the vampire?—MARK BERMAN, Denver, Colo.

A This might really confuse you, Mark, but Chaney was both Inspector Yates and the vampire! He played a dual role in the film.

Q In FM #86 you said that Glenn Strange played the Frankenstein Monster three times, in **HOUSE OF FRANKENSTEIN**, **HOUSE OF DRACULA** & **ABBOTT & COSTELLO MEET FRANKENSTEIN**. But didn't he also play the Monster in **FRANKENSTEIN MEETS THE WOLFMAN**?—PATRICK KLUESNER, Anderson, Ind.

A You're a bit off base with that one, Pat. The man behind the Monster makeup in **FRANKENSTEIN MEETS THE WOLFMAN** was Bela Lugosi.



GLENN STRANGE
four times??

Q In FM #66 you state that the star of **WHEN DINOSAURS RULED THE EARTH** is Angela Dorian. Yet, in another issue, you have Victoria Vetri as the star. Are they two separate people or has someone messed up?—SUSAN ISAACS, Inglewood, Calif.



VICTORIA VETRI
or Angela Dorian?

A Neither, Sue. They are one and the same gal. Victoria Vetri used to be known under the stage name Angela Dorian.



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by BILL ROBERTS

Are you a
numb skull . . .
dumb skull . . .
or bum skull?
If you get all 13
right—brother,
you've got
some skull!



THE UNHOLY 13

1. "Strange as it may seem, this is my natural appearance."
2. "The spider spinning his web for the unwary fly. The blood is the life . . ."
3. "Two bullets in the heart—and he still lives!"
4. "He went for a little walk . . . you should have seen his face!"
5. "I'll show you who I am and what I am!"
6. "Was there anything about selling away your souls?"
7. "I am the point of contact between Eternity & Time."
8. "Death visited me this morning. We are playing chess."
9. "The tread of their feet whispers in my brain. I have no peace, for they are in me."
10. "My name is Scratch—I often go by that name in New England."
11. "This is the crowning indignity! I think that hereafter I shall be invisible—it's really less complicated that way."
12. "Years later 2 skeletons were found locked in embrace. When an attempt was made to separate them, they crumbled into dust."
13. "It comes from everywhere & nowhere. It dies away at dawn."

ANSWERS

1. Frederic March as Sir Guy Standing in *DEATH TAKES A HOLIDAY*.
2. Fredric March (Death) to Sir Guy Standing in *DEATH TAKES A HOLIDAY*.
3. Billy's Moby Dick.
4. "Elijah" to "Lahmuel" & "Queesbeg" in Brad-
pie in *THE INVISIBLE MAN*.
5. Claude Rains as the policeman & townspeo-
& "Sir Whemphle" in the Kershoff MUMMY.
6. The young crazed assistant to "Dr. Mufar"
ENSTEIN.
7. Basil Lugosi as Lugosi in *SON OF FRANK*.
8. Basil Lugosi to Dwight Frye in *DRACULA*.
9. *DEATH TAKES A HOLIDAY*.
10. Frederic March as Sir Guy Standing in

11. The knight "Antonious Black" in *Benet*
12. The narrator of the end of the Anthony
QUINN HUNCHBACK OF NOTRE DAME.
13. "Estrella" to Ray Milland in *THE UNINVITED*
14. The narrator of the end of the Anthony
QUINN HUNCHBACK OF NOTRE DAME.
15. Sir Cedric Hardwicke (Death) to Lionel
BARRYMORE & "Pud" in *ON BORROWED*
TIME.
16. Simone Siniore to Tom Conway ("Dr. Judd")
in *THE CAT PEOPLE*.
17. Walter Huston (Saturn) to James Craig in *ALL*
THAT MONEY CAN BUY.
18. The narrator of the end of the Anthony
QUINN HUNCHBACK OF NOTRE DAME.
19. The narrator of the end of the Anthony
QUINN HUNCHBACK OF NOTRE DAME.
20. The narrator of the end of the Anthony
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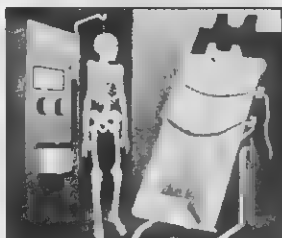
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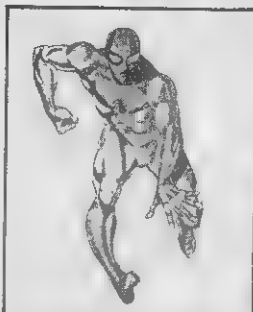
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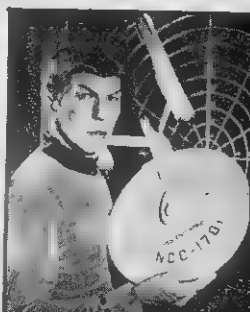
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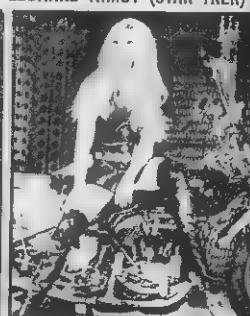
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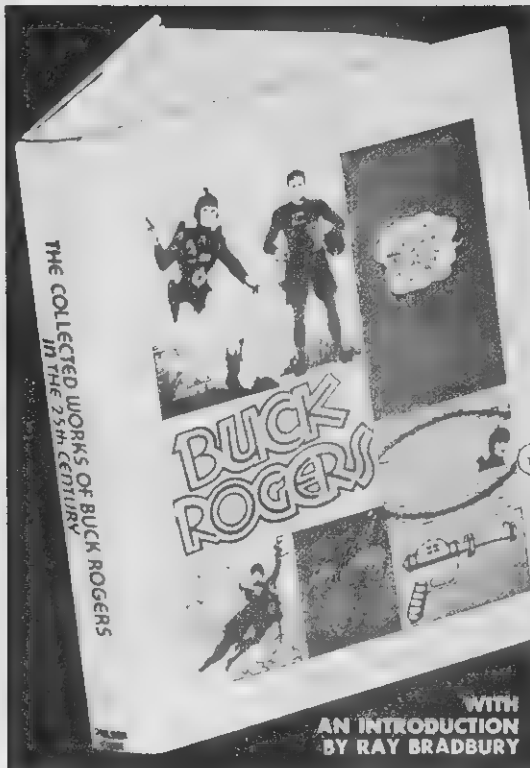
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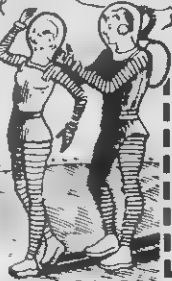
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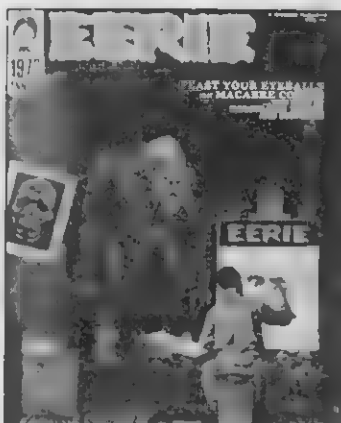
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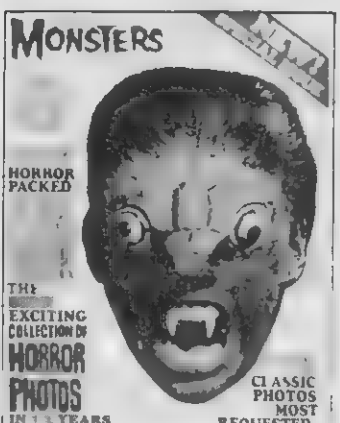
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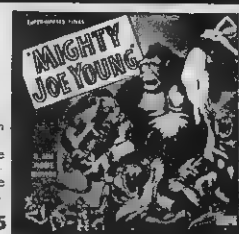
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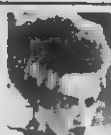
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(Continued from page 4)

you. Peter Cushing is my favorite of all the horror acting gang, and I'm glad that you reprinted the CURSE OF FRANKENSTEIN photo album, since I read the other one to tatters!

I hope you will keep up the fine work on the marvelous, wonderful, fantastic Peter Cushing and, eventually, even get him to talk about himself in FM!

JANET ANN GARNETT
Louisville, Kentucky

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JOYCE REMIS

HE THINKS PHIBES IS PHINE

While horror films may not be in their heyday right now, THE ABOMINABLE DR. PHIBES was a good film. It was a weird movie resembling something out of the thirties or forties. It was fast moving, frightening at times and even had touches of comedy. Vincent Price was very good in his 100th pic.

Now I hear that they're making a sequel to it, and I hope it will be even better than the first. Thanks for the article & photos.

JIM D. LILLIEFORS
Rockville, Md.

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CHARLES R. MILLS

THE HORROR OF HAMMER

I read with great interest many of the features & letters

of FM #87, even though many of the former were reprints of past issues I have seen. The article on DR. PHIBES was quite good and is certainly something all fans of the multi-talented Vincent Price will want to keep. Especially after seeing the incredible film.

Any thinking, serious fan will have to agree with Thomas Weaver on the decline of present horror films due to too much blood & violence substituted for a good, solid plot. The decline in greatness of the Hammer films during the past few years is a prime example and parallels the decline of Universal's horror series

FRANKENSTEIN'S MONSTER



Drawn by BILL BLACK

during the 1940's. In the late 1950's Hammer gave us the superlative films HORROR OF DRACULA and HOUND OF THE BASKERVILLES, and continued with good films like THE GORGON and the Cushing Frankensteins. All of these had

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well-written scripts, great actors & used settings well constructed & advantageous to the film. Possibly carried away with success & trying to cash in quickly on a good market, Hammer has seemingly thrown good writing & acting to the winds in favor of a youth (spelled yeech) image. The new Frankenstein (HORROR OF FRANKENSTEIN) is a prime example, with its youthful, poor actor, vulgar & without a trace of the true mad genius that animated Colin Clive or the magnificent Peter Cushing. Lee's later Draculas cannot match the first two in the series, altho occasionally his fire Count is almost terrifying. Revulsion does seem to be the general mood after viewing most of Hammer's latest films. It is a pity since Hammer gave us some of horror's best films.

HOUSE OF DARK SHADOWS

is another example of too much gore and not enough story. I was indeed surprised at the shallow characterizations and the liberties taken with the basic tone of "Dark Shadows" to insure the maximum amount of mayhem

MARSHA RADER
Southampton, Pa.

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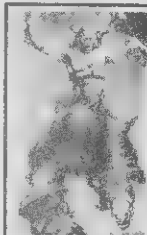
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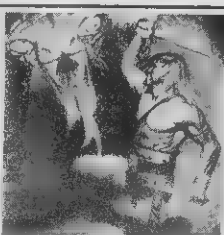
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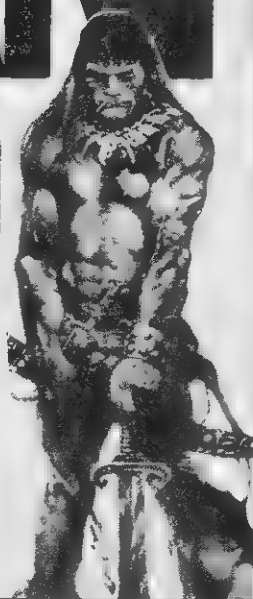
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And try to enclose a photo!

TERRY WEBER, 2948-A Sumner Place, Fort Eustis, Va. 23604 loves giant monsters like Godzilla & Rodan. He also makes his own movies...

MIKE SEIBERT, 1006 West Pleasant St., Knoxville, Iowa 50138 likes Chaney (Sr. & Jr.), Karloff & King Kong...

TONY RISS, 3925 So. Cherry St., Englewood, Colo. 80110 is 18 years old and will write to anyone interested in witchcraft or just anyone who feels like writing...

TOMMY PETERSON, Rt. #1, Box 302-A, Cowpens, S.C. 29330 likes Lugosi and good horror films...

HERB HAYS JR., 1017 Blue Lake Dr., Fort Worth, Tx. 76103 also like Lugosi, as well as old scary movies...

TROY HALL, 119 Mulberry St., Clyde, Ohio 43410 is 14 years old and likes Vincent Price &

Christopher Lee...

DON GOULD, 8371 Wyandot St., Denver, Colo. 80221 is 14 years old and would like a pen pal interested in space flicks like PLANET OF THE APES...

SHARON REED, P.O. Box 503, Mineola, Tx. 75773 is interested in learning more about Peter Cushing 7 and Christopher Lee...

DAN HULAJ, 696 Florian Court, Oshawa, Ontario, Canada is interested in vampires...

TIM FOSTER, 3313 Bahama, N.E., Albuquerque, N.M. 87111 would like to write to fans interested in old monster movies. He likes Lon Chaney Jr. & Karloff...

ROBIN CHANDLER, Rt. #2, Box 346, Pocomoke, Md. 21851 is flipped over Jonathan Frid and loves Dark Shadows...

RICK CUMMINGS, 1128 Lincoln St., Blair, Neb. 68008 hopes that some reader would like to sell him a copy of FM's MONSTER MAKEUP HANDBOOK...

PHIL BURNS, 1436 W. Wolfram, Chicago, Ill. 60657 is 16 years old and would like to write to a girl who enjoys horror films, especially vampire films...

Don't forget to send in your name, address & interests, as well as a photo!

ANDRE DUBOIS, 3210 montee St.-Hubert, St.-Hubert, P. Quebec,

Canada would like to write to people interested in giant Japanese monsters...

IMAGINATION UNLIMITED is the title of an excellent fanzine published by Mrs. GLORIA LILLIBRIDGE, 281 Centerville Rd., Warwick, R.I. 02886. Latest issue, number 2, is packed with news & reviews of interest to all fans. \$2.00 will get you four issues...

Another interesting fanzine is **BLACK ORACLE**. Number 5 contains a letter from Peter Cushing. Send 30c to **GEORGE STOVER**, P.O. Box 2301, Baltimore, Md. 21203. \$1.00 for 3 issues...

THE SUNSHUNNER is the title of a new fanzine by **DORIE TROICKE**, Box 120-A, Sisson Hall, SUCP, Potsdam, N. Y. 13676. For further information send Dorie a stamped, self-addressed envelope...

CHARLES S. BOWORTH, 17 Miller Ave., Albany, N.Y. 12203 likes vampirism, lycanthropy & related legends...

EUGENE HAMMACK, 20110 Delaware, Detroit, Mich. 48240 would like to write to fans interested in Dark Shadows...

CHRIS BABCOCK, 731 E. 19th, The Dalles, Ore. 97058 is very interested in all monsters and his hobby is monster makeup. He'd like to write to a girl with the same interests...

TRIVIA TEST ANSWERS

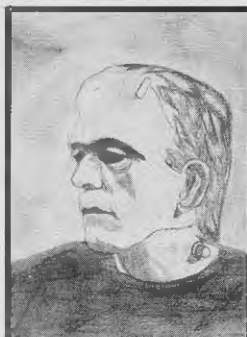
Here are the answers to last issue's TERROR TRIVIA TEST:

1. 1910 by Edison
2. Peter Cushing
3. H. P. Lovecraft
4. Approx. 15
5. Dr. Fu Manchu
6. 9 films
7. Prince Dakkar
8. Christopher Lee
9. Jesse James
10. Joseph Cotten
11. FRANKENSTEIN CONQUERS THE WORLD
12. Christopher Lee
13. Fay Wray
14. 3 Awards
15. Creighton Channey
16. Vincent Price
17. The Marquis DeSade
18. Dr. Who
19. Boris Karloff
20. Bela Lugosi
21. Christopher Lee
22. Dr. JEKYLL AND MR. HYDE
23. GODZILLA
24. VINCENT PRICE
25. June Lockhart
26. Peter Lorre
27. No. Johannesburg, So. Africa
28. Price, Lee & Cushing (May)
29. Ghidrah
30. Cushing Lee & Rathbone played Sherlock Holmes; Lorre played Mr. Moto; Price played The Saint (on radio).
31. 2, Wolf & Ludwig
32. They all have curses
33. In color & 3-D
34. The Monster
35. Una O'Connor

(Continued)

ARTIST OF THE MONTH

THANKS...



THE BRIDE OF FRANKENSTEIN! THE MONSTER! DRACULA! All magnificently rendered by the hand of WALTER N. KILGORE, JR. of Havre de Grace, Maryland. Walter also sent in some excellent color portraits that show he has quite a sense for graphic color schemes and may one day be Monster Fandom's answer to Peter Max!

... to the "Brooklyn Monster Club" for letting us know how much they like **FAMOUS MONSTERS.**

Their members are:

HOWARD ROBBINS, President (his favorite monster is the Wolfman).

ANTHONY MERO-LA, Vice President (Frankenstein's Monster).

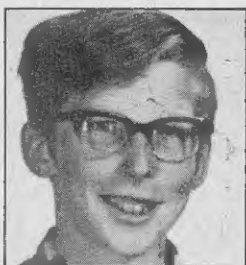
ELEANOR MEROLA, Secretary (Barnabas Collins).

ROBERT BAKES, (The Mummy).

If you belong to a "Monster Club", let us hear about it!



DAVID W. SMITH



DALE GREEN

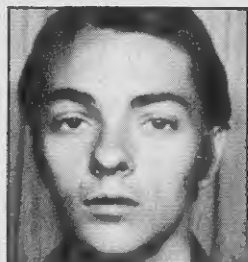
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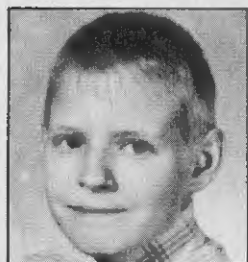
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CHAPTER 1—The Electrical Brain

The Batman (Lewis Wilson), and his young assistant, Robin, the Boy Wonder (Douglas Croft), hit on the trail of an enemy sabotage ring, when Bruce's girl friend, Linda (Shirley Patterson), asks the pair to help her free her uncle, Martin Warren (Gus Glassmine), from the clutches of the ring. The Batman learns that the ring plans to steal the city's radium supply from the city hospital, and hurries there to prevent the theft. A terrific fight ensues, and the attempted robbery is thwarted. However, during the battle, the Batman is forced to the roof, and staggered by the rain of blows poured on him, is finally sent reeling over the ledge into space!

CHAPTER 2—The Bat Cave

The Batman lands unhurt on a painter's scaffolding, and returning to the roof, captures one of the gangsters with Robin's aid. Back at the Batman's hideout, the Bat Cave, the gangster reveals that a Dr. Daka (J. Carol Naish) directs the ring from the House of the Open Door. Disguised, the Batman and Robin visit the Open Door, and discover Linda a prisoner there. Hooking ropes over electric cables suspended between buildings, the Batman and Robin climb to the room where she is imprisoned and overcome a number of the mobsters. Then carrying the unconscious Linda, the Batman slowly makes his way back over the cables. One of the gangsters breaks a wire and touches the raw end against the cables. Sparks and flames engulf the pair. Suddenly the Batman loses his balance and he and Linda plunge into space!

CHAPTER 3—The Living Corpse

The Batman leaps from the car as it plunges over the cliff. At home, an assignment from Washington awaits him. He is to protect the new Lockwood airplane motor. Two of the Lockwood men are abducted by Daka and transformed into Zombies. Just before a test flight, the Batman secretes himself in the plane. No sooner is he hidden, than the new Zombies enter the plane dressed

in pilots' clothes. Following Daka's radio directions, the Zombies take the plane into the air. Suddenly the doctor sees the Batman on his television screen and orders the Zombies to attack. Out of control, the plane attracts attention and suffers a direct hit, and crashes to earth!

CHAPTER 4—Poison Peril

The Zombies are killed in the crack-up, but the Batman miraculously escapes injury. Back in town, Colton, (Charles Middleton), an old friend of Linda's uncle, is searching for him. He has discovered a radium mine. Daka learns of Colton's mine and attempts to lure him to an old smelter, in order to force him to reveal the mine's location. The Batman learns of Daka's ruse, and takes Colton's place at the rendezvous. He and Robin attack the gangster and a battle royal follows. In the melee, an acid vat is tipped over, and a stream of acid hits an exposed high-tension wire. There is a blinding flash. Debris and timber fall, burying the Batman!

CHAPTER 5—Executioner Strikes

Robin raises the trap-door and pulls his pal to safety. Linda, now a Zombie, writes a note to the Batman asking him to meet her at an isolated building. Though suspecting a ruse, the Batman goes there. Daka's men overpower him and pack him into a crate. The crate is then tossed into a cave of ravenous alligators. It crashes down on the beasts sending them into frenzied attack!

CHAPTER 6—Doom of the Rising Sun

Robin comes to the Batman's rescue. He knocks out one of the gangsters and forces his fighter friend. The pair crash into Daka's inner sanctum, and after a terrific battle, overpower Daka and his men. The Batman orders the doctor to return Linda and her uncle from their Zombie state to normality. After doing this, Daka, makes a break for freedom, and is accidentally plunged into the alligator pit. As the police arrive to take the gang into custody, the Batman and Robin disappear—their work, for the present, is done!

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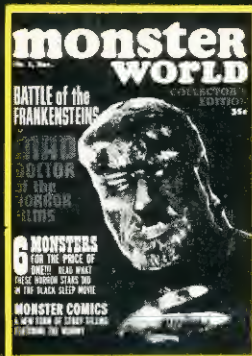
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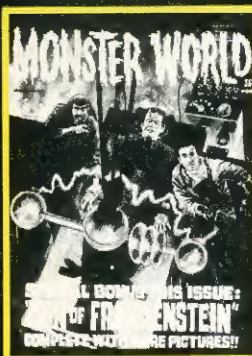
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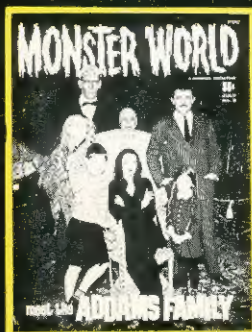
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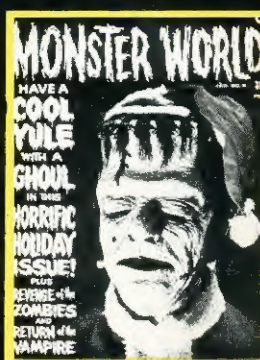
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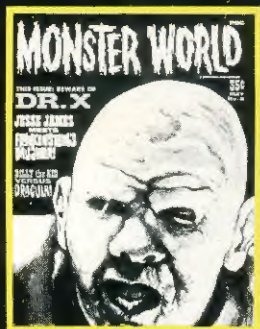
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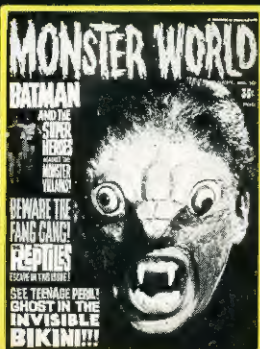
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